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John C. Freund

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FREE TRAINING FOR CHILDREN, PLAN OF ST. LOUIS MEETING

500 Supervisors Declare Every Youth Should Be Musically Educated at Public Expense—Grand Chorus of Delegates, Supported by Symphony Forces, Was Chief Event of Twelfth National Conference—Dr. Hollis Dann Elected President—Musicians from Every State Join in Discussions

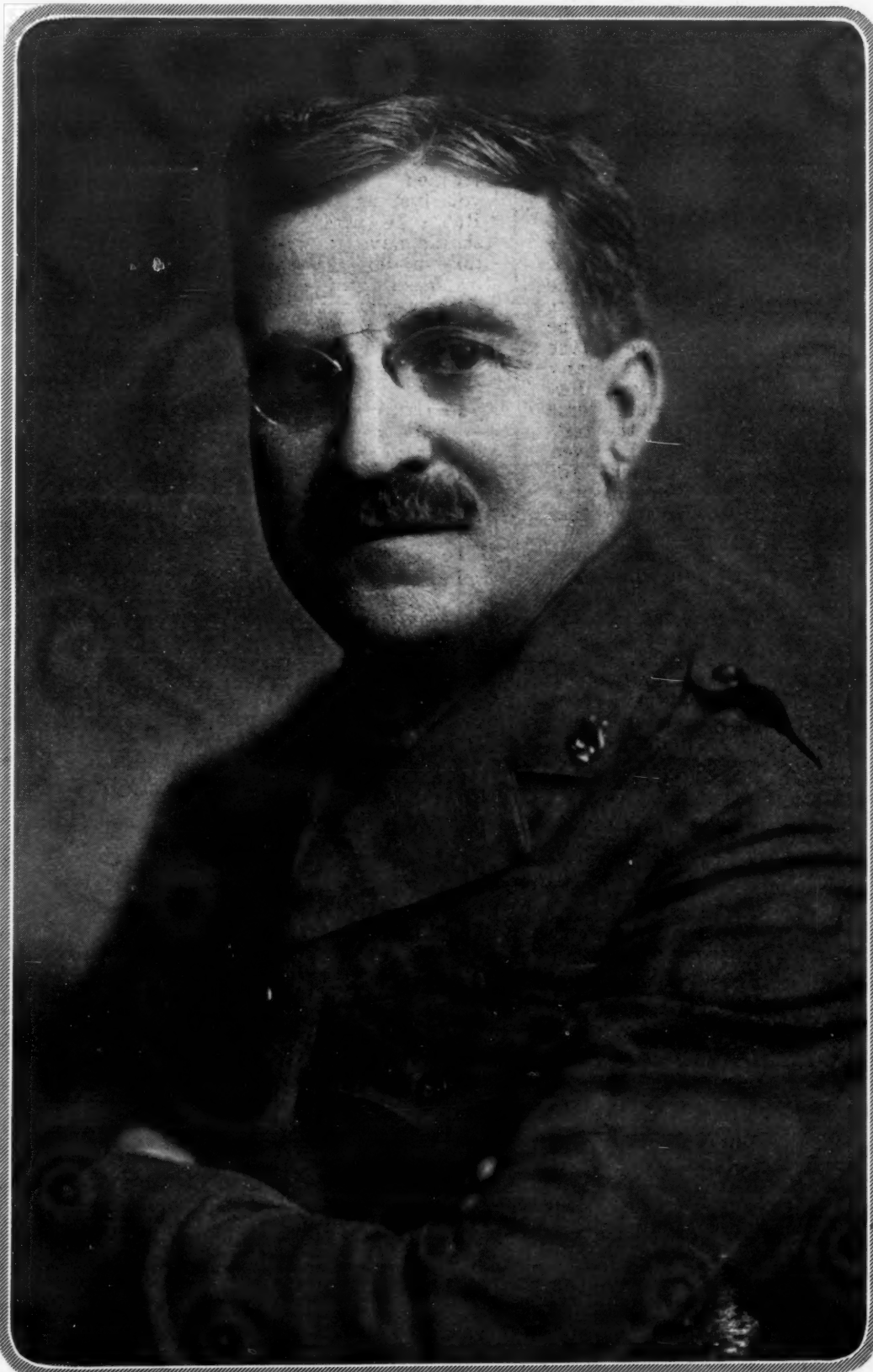
ST. LOUIS, April 5.—Anybody who thinks of the supervisors of public-school music as music-pedagogues instead of musicians should have been here Thursday evening when hundreds of members of the supervisor species lifted up their voices in song, and, under the capable leadership of Dr. Hollis Dann, emerged triumphant in an ambitious program. If the proof of the pudding is in the eating, the proof of musicianship should lie in the ability to make a joyful noise, and of that gift the supervisors certainly demonstrated their possession.

It all happened because this week was the occasion of the twelfth annual session of the Music Supervisors' National Conference. Though not formally opened till Tuesday, many of the total of 500 supervisors arrived during the course of Monday, March 31, and found much both of instruction and of enjoyment awaiting them. In the morning groups of twenty-five and thirty went about from school to school to observe the work done there under the direction of E. L. Coburn, the local supervisor. At noon, they gathered at the Soldan High School for luncheon. The afternoon brought a concert by the St. Louis Symphony Orchestra, the third in a series which is being given in the various high schools in conjunction with the music appreciation course. The program was made particularly appropriate through the inclusion of the American compositions, "Thanatopsis" Overture by Kroeger; the "In Bohemia" Overture by Hadley, and Skilton's "Two Indian Dances."

Meanwhile a business meeting of the Educational Council had been held at headquarters in the Hotel Statler, and evening brought a reception in the ballroom of the hotel under the direction of Mr. Coburn, who had the assistance of C. F. Hatfield, J. Vion Papin, Shirley V. Brooks, Alfred W. Wagman, Carl Zwerg and Mr. and Mrs. Arthur Gaines as the receiving committee, which also contained representatives of singing societies, newspapers and musical magazines. Senator Selden P. Spencer made an address in which he dwelt on the possibility of impressing the principles of liberty and patriotism on the minds of young Americans by the means which the supervisors have at their command. Brief addresses were also made by Dr. John W. Withers, superintendent of Public Instruction; Oliver F. Richards, chairman of the executive committee of the Symphony Orchestra; Charles H. Danes, City Counsellor, in behalf of the Mayor, and Richard Spamer for the St. Louis Art League.

Formal Opening

Tuesday morning brought the formal opening of the conference. Of course, the supervisors could not begin their



DR. HOLLIS DANN

Newly Elected President of the Music Supervisors' National Conference and the Outstanding Figure at the Annual Meeting of That Body in St. Louis Last Week

day's work without a bit of singing, for which they had as leader C. H. Miller, director of music in the public schools of Rochester, N. Y. The keynote of the entire conference was that "every child should be educated in music according to his natural capacities, at the public expense, and his education should function in the musical life of the community."

With this thought in mind all were eager to hear the address of the president, Osbourne McConathy, director of the department of public school and community music in the School of Music of Northwestern University, Evanston, Ill., who spoke on "The Place of Music in the New Educational Program." The main thought of the President's address was the need of providing ways and means through the aid of this organization and other musical interests at large to cope with a hitherto unknown situation in public-school life. His address was full of potent suggestions. The trend of his remarks can perhaps be best summed up by quoting a few of his opening words:

"Before the war, our work was progressing along lines which we recognized as fundamental and important, and which we realized would gradually bring music to that place in our national life

which we felt it should occupy. The war came upon us, and almost before we realized what was happening, music assumed a place of importance far beyond the expectations of the most sanguine teacher of music. All of us who were students of the possibilities of public music education had believed that music could do everything which the events of the war have demonstrated that it can do, but I doubt whether many of us had the vision to realize that the events of the war would demonstrate the power of music so fully, so convincingly, so swiftly, as they did. What we expected it would take years to bring about in the way of a general realization of the need of music in life was suddenly driven home even to the most casual observer in the months of our participation in the great world-war. The long program to which we had set ourselves, involving years of constructive education of the public, has suddenly been brushed aside, and teachers of public school music now find themselves confronted with the problem of making a music education program such as would not have been required for years had events followed

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46 NEW NAMES IN CASUALTY LISTS OF ARMY MUSICIANS

Further Investigation by "Musical America" Discloses Nine More Killed, 37 More Wounded, Bringing Total to 320 Dead and Hurt—Honor Roll Now Complete

WASHINGTON, D. C., April 9.—Through the War Department, MUSICAL AMERICA is advised that the following musicians, in addition to those in the lists recently published exclusively, have since been reported among the casualties in the American forces in France. These men were all members of regimental bands. The following completes the list compiled exclusively by MUSICAL AMERICA:

The Dead Musicians

L. D. Abraham, Bloomington, Wis.
Jacob H. C. Arnold, Rochester, N. Y.
Peter J. Birmingham, Newark, N. J.
Alfonzo di Cerbo, Iona, Mich.
Luigi Ferrante, Brooklyn, N. Y.
Harry Fruchtman, New York, N. Y.
Rudolph Kotlaba, Bridgeport, Wis.
Manuel Prowda, Syracuse, N. Y.
C. C. Saunders, Leonardsville, N. Y.
William Spahr, Jersey City, N. J.

The Wounded

Glenn V. Curtiss, Corfu, N. Y.; George L. Guthrie, Suffolk, Va.; Fred B. Remington, Rochester, N. Y.; Peter Johnson, Albion, N. Y.; Joseph Brigada, Thompsonville, Conn.; Gerald S. Stucker, Fontanelle, Iowa; Charles E. Billings, Jr., Mount Washington, Ohio; Henry C. Montman, Hudson, Wis.; John Niery, Brooklyn, N. Y.; Michele Wise, Bridgeport, Conn.; John G. Anderson, Little Falls, Minn.; James L. Rigney, Nashua, N. H.; Alfio A. Salantro, Irvington, N. J.; John Joseph Mateck, Denver, Col.; Frank A. Berry, Scranton, Pa.; Charles H. Miller, Murdo, S. D.; Arthur A. Meisel, San Francisco, Cal.; John A. Newton, Tacoma, Wash.; Joseph F. Lawrence, Plymouth, Mass.; Cecil L. Strother, Clarksburg, W. Va.; Mearl Kinsley, Dayton, Ohio; Joseph Pullano, New York, N. Y.; Jesse Myron Davenport, Monteseano, Wash.; Bryce C. Niven, Crawfordsville, Ind.; Cecil E. Lewis, Pittsfield, Me.; Walter Veile, Punxsutawney, Pa.; Gustav Gohd, Newark, N. J.; Lawrence Haggard, Marysville, Ohio; George Szabo, Cincinnati, Ohio; Max Edward Pawlick, Detroit, Mich.; Glen R. Winkel, Leesburg, Ohio; Adam G. Marcks, Coplay, Pa.; Walter J. Willing, Salisbury, Md.; Charles G. Glover, Hoopeston, Ill.; C. H. Wooding, Washington, D. C.; Harry W. Marr, Portland, Me.; Domenico Pasqualone, Quincy, Mass.

The former list published by MUSICAL AMERICA on Feb. 22 contained 274 casualties, including 89 dead. These lists include only men in the bands.

ALFRED T. MARKS.

CHICAGO OPERA SEASON COSTS BACKERS \$300,000

One-Third Will Be Paid By Guarantors—Rest by McCormick

CHICAGO, April 5.—The Chicago Grand Opera Association's deficit for the 1918-1919 season is approximately \$300,000, it was announced to-day.

Slightly more than \$100,000 of this will be paid by twenty-one guarantors and the remainder by Mr. and Mrs. Harold F. McCormick.

It is stated that arrangements for increasing subscriptions and box sales will be discussed at a meeting next week of association members and a committee of the Friends of Opera.

DAMROSCH TO VISIT BAND SCHOOL ABROAD

On Eve of Sailing Says His Orchestra May Tour France Next Season

Walter Damrosch, conductor of the New York Symphony Society, was among the passengers on the *Lorraine*, on April 5. To reporters he said, speaking of the invitation received by the Symphony Society to tour in France next season:

"It is a great honor that we have been invited to France. I shall discuss and arrange the details with Mr. La Fere, French Minister of Beaux Arts. We may go to other countries as well before we return. The original sole purpose of my going abroad now is to comply with the request of General Pershing to look after the bandmasters' school which I established last year at General Headquarters at Chaumont. This school has become a successful institution and more than 250 musicians are graduated every eight weeks.

"The French Ministry of War has given the greatest help and has furnished some of the finest talent in France to assist us. These men who have been helping the schools include Caflet, who was conductor of French opera for the Chicago Opera Company for some time, and Francis Casadesus, an authority on band music."

Henri Casadesus, a member of the same family and president of the Société des Instruments Anciens, was also a passenger on the *Lorraine* with his wife. He has been in the United States several months giving concerts with his orchestra. He will return next season.

WILL PAROLE DR. MUCK AND DR. KUNWALD, IF—

Musicians "Not Guilty of Overt Acts Against Government" To Be Given Liberty Soon

MUSICAL AMERICA made efforts last week to learn if Dr. Karl Muck, former conductor of the Boston Symphony, and Dr. Ernst Kunwald, former conductor of the Cincinnati Symphony, will be released from the Fort Oglethorpe, Ga., internment camp on parole, together with 900 other alien enemies who, it is reported, are to be given their liberty soon.

To the specific question, "Will Dr. Muck and Dr. Kunwald be paroled?" Department of Justice officials replied:

"If such musicians and orchestra leaders as are among the interned enemy aliens have not been guilty of overt acts against this Government they will be paroled with the rest."

So the next few weeks will probably disclose if any interned musicians have committed any "overt acts against the Government."

Charles Baker Re-Engaged by the New York Oratorio Society

Charles Baker, the New York coach and accompanist has been re-engaged for the fourth time by the New York Oratorio Society for their coming presentation of Bach's "Passion of St. Matthew" in Carnegie Hall, for April 17. It was in this work that Mr. Baker won praise

The Great Force in Peace and War

The following is reprinted from *Life*:

"I am the soul of the joy of life—the companion of its sorrows.

"All moods are mine. I am hilarious, I am frivolous, I am gay, I am serious, I am sad. I spin out the silver thread of happiness, the golden thread of comfort and solace. On wings of melody I bear the dreamer off to strange places and strange lands. To the wanderer, I sing of home. In the despondent I renew resolve. To the despairing I bring hope. In the child I engender pure tastes, refinement and inspire noble thoughts and high ambitions.

"I am ever ready. I never tire. I am a well-spring of inspiration, relaxation, recreation. I am at home in the dwelling of the richest or the most lowly in the land—where religion reigns or under the roofs that know not God.

"In peace I had ever been at the service of man. In war was I to be found wanting? Was I to be thoughtlessly brushed aside in the tremendous rush to arms? Many there were who would have stilled my voice till peace should come again. But I was put to the test. I was not found wanting. I proved my worth. I found my niche, for I am full of cheer, of undying, unflickering resolve—of the spirit that knows not defeat.

"Day and night found me on duty with the saviours of civilization—in the camps, on the ships, in strange foreign villages, in dug-outs, in trenches right up to hell's partition—everywhere where death and danger were commonplace, soothing tensed nerves straining at the leash, singing of victory amid the battle's roar—restoring the balance of upset minds—chanting the dirge of devilry.

"In war, as in peace, food, clothing and shelter come first in sustaining morale and rendering comfort. I come next.

"I helped to win the war.

"I am Music."

last May when it was presented at the Cincinnati Festival. Mildred Graham, Merle Alcock and Lambert Murphy, three of the soloists engaged for this New York production, are now being coached in their parts by Mr. Baker.

Alfred Cortot to Tour the United States Again Next Season

Echoes of the success achieved by Alfred Cortot on his recent English tour are just reaching this country. Cortot sailed for France on Feb. 28, remaining there but a very short time before he departed for England. Among the cities visited was Manchester, where he played the "Emperor" Concerto of Beethoven with the Hallé Orchestra, with great success.

Mr. Cortot will be in America next season from January until May, under the direction of the concert management of Arthur Judson. A long tour has already been arranged for him, appearances being booked for the East in January and February and on the Pacific coast during March. Mr. Cortot's tour will end May 1.

gians inhabitants and their Canadian visitors, gave a performance at the Theatre Fiyal de la Monnaie. All the Canadian officers invited their Belgian friends to come and hear the Canadian singer, Mme. Edvina, who gave excerpts from "Thais" and "Louise," and the second act of "Tosca." Mme. Edvina met with an enthusiastic reception and responded with the Canadian and British national anthems. Among the audience was Maj.-Gen. Sir Arthur Currie, commander of the Canadian troops; General the Earl of Athlone and Sir Francis Villiers, British Minister.

Mme. Grace Smith gave the fourth of her series of lectures on the "Spirit of Music" in the Margaret Eaton School Hall on April 3.

Mrs. P. Park has been appointed soprano soloist of the Davenport Road Presbyterian Church, while Chester McDonnell has been appointed baritone soloist in the same church. W. S. B.

RACHMANINOFF FOR A NATIONAL ACADEMY

No Need for Study Abroad, Says Russian Composer—Let Old World Artists Come Here

WASHINGTON, D. C., April 9.—Sergei Rachmaninoff, the Russian pianist-composer, is anxious to see established at Washington the world's greatest musical conservatory. He was full of the subject a few days ago when he visited Washington on his tour.

Rachmaninoff would call the institution the National Academy, and it should, according to his idea, be under government supervision.

"I see no need for you Americans to go abroad, either to compose or to be trained. Your country should inspire you just as well as any other country. But," he said, "as a foundation you should have at once a national conservatory under government auspices either in Washington or New York. A great, complete, and dignified institution, which might be named the National Academy.

"Why you are not yet blessed with such a school I have often wondered. There is some talk in the newspapers just now of an American Prix de Rome. Why go to Rome? Instead of sending artists to the old world you should make them come to you."

And then Sergei Rachmaninoff mentioned the names of a number of men whom he thought qualified for the faculty of the suggested national music school.

"These men," said he, "should not be bound down by the routine of teaching. They should have assistants to relieve them of the details.

"Yes," he continued, "I believe sincerely that a large proportion of Americans are musical. Wherever I have gone I have found receptive audiences, and, more than that, discriminating audiences. Nor have I any cause to complain of your critics."

ALFRED T. MARKS.

WAGNER WORK LEADS IN BALLOTING AT U. OF PA.

Students Vote for Request Program by Stokowski Orchestra—Still Fighting for Sunday Music

PHILADELPHIA, April 6.—Students of the University of Pennsylvania, many of them just back to their studies after service in France, evidently have no quarrel with German music. Wagner's *Prélude* to "Die Meistersinger" received the largest number of votes for the request program of the second of the "campus concerts" by the Philadelphia Orchestra. Schubert's "Unfinished" Symphony ran very close to the symphony selected, Tchaikovsky's "Pathétique." As Tchaikovsky's "Marche Slav" polled a majority for the miscellaneous number, it appears also that the student music-lovers have no special feeling against music that comes from the land of Bolshevism. Mr. Stokowski, in arranging for a second concert in the U. of Pa. series, revived after several seasons' lapse, gave the students the choice of the program and ballots were taken at the office of the college daily, *The Pennsylvania*, and at the headquarters of the Franklin Society, the chief cultural organization of the student body, with the result given. The following composers were represented on the list of candidate compositions: Wagner, Beethoven, Ravaud, Rimsky-Korsakoff, Lalo, Berlioz, Tchaikovsky, Schubert, Weber, Lully, Chabrier. So successful was the first concert and so bright are the prospects of the second for success, that the official weekly of the University announces a series of five "campus concerts" for next season.

Representative Rorke, author of the bill before the Assembly to abrogate the blue laws of 1794 affecting entertainments, no matter what their character, on Sundays, made an unsuccessful attempt on Tuesday to have the House place his measure permitting Sunday concerts, etc., on the calendar for direct action by that body. His bill was negatively reported by the special Judiciary Committee last week but he thought he had a fighting chance for success before the House as a whole. The vote, however, was only 20 for and 135 against the resolution. The Rorke bill is thus dead but several other measures are already before the House, one of which is per-

missive exclusively of Sunday concerts, the cause of which will not be complicated by association with outdoor sports, motion picture shows, etc., as in previous measures. Many musicians are of the belief that lobbying and financing of propaganda by commercialized amusement interests were responsible for the defeated bills, which it is held, used symphony concerts as a camouflage for Sunday movies.

S. Wesley Sears is giving his annual series of Lenten organ recitals at St. James Church on Saturday afternoons. The soloists include George Russell Strauss, baritone; Fullerton L. Waldo, music critic of the *Public Ledger*, viola, and Walter E. Rorr, tenor.

For the fortnightly meeting of the Philadelphia Music Club, Agnes Clune Quinlan arranged a concert of Irish music at the Musical Art Club, in which she was a principal, assisted by Thomas Milton, Gaelic piper, who played war songs, Philip Warren Cooke and Ziporah Rosenberg.

Members of the Musical Art Club are enjoying a musico-social novelty of special attractiveness in the bimonthly musical teas at the new clubhouse. At the last one May Farley, soprano, and Piotrwizla, baritone, were the soloists.

Reverential conception and nobility of phrasing characterized selections from Bach's Saint Matthew Passion Music last Sunday at the Church of St. Luke and the Epiphany, under the direction of H. Alexander Matthews. The choir numbered 35 and the admirable soloists were Mildred Faas, soprano, Howell Zulick, tenor, and Harry Saylor, baritone.

The third public meeting of the Philadelphia Music Forum was held last Sunday at the Academy of the Fine Arts. Dr. Enoch Pearson, director of music of the public schools, spoke on "What Is Public School Music," and this was followed by a general discussion under the chairmanship of Stanley Muschamp.

W. R. M.

New York Orchestral Society to Play New American Work

The New York Orchestral Society, Max Jacobs, conductor, will give its final concert of the season at Aeolian Hall on Sunday afternoon, April 13, and will, according to its custom, present a new American work. This time it will be Lewis M. Isaacs's Ballet Suite "Atlanta," which will be played from manuscript, receiving its initial public hearing. Irene Williams, the gifted young American soprano, will be the soloist, singing Mozart and Boito arias. Mr. Jacobs will lead his men in Schumann's Fourth Symphony and Tchaikovsky's Italian Caprice.

Music Supervisors Announce Plan for Hartford Conference

PROVIDENCE, R. I., April 3.—Announcement has been issued of the probable program for the conference of the Eastern Music Supervisors, to be held in Hartford, Conn., from May 6 to 10. Three mornings are to be devoted to the work of the visiting schools; Wednesday evening will see a High School concert. The annual business meeting will take up Thursday afternoon, while the evening that day will include a demonstration of community singing. On Friday evening will be held an informal dinner.

SCHINDLER LEAVES SCHOLA CANTORUM

Conductor Resigns from Chorus After Wife's Death—Schmitz May Occupy Post

It was learned this week that the post of conductor of the chorus of the Schola Cantorum of New York is open, owing to the resignation of Kurt Schindler.

It is understood that Mr. Schindler tendered his resignation to the directors of the society prior to the final concert of the season, which occurred on April 9 in Carnegie Hall.

This concert, which Mr. Schindler conducted, is his last appearance with the Schola, as it is stated that he is withdrawing from public appearances for a time, following the untimely death of Mme. Schindler in January from influenza. The post, which is one of the most important choral posts in this country, is being eagerly sought for.

Rumor has it that E. Robert Schmitz, the French conductor and pianist, will succeed Mr. Schindler.

TORONTO PLANS GREAT PEACE CELEBRATION

Dr. Albert Ham Organizing Giant Chorus for Event—Concert by Canadians in Belgium

TORONTO, April 5.—In celebration of the signing of peace, Toronto plans to have a big celebration, including music by six or eight bands and open-air singing by a large choir. Dr. Albert Ham, conductor of the National Chorus, is preparing the choral features in connection with the event. It is probable that a large choir will be selected from the different choirs and musical organizations in the city.

A dispatch from Brussels, dated April 1, states that the Fourth Canadian Division, which has already organized a number of entertainments calculated to foster close relations between the Bel-

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their ordinary course. We are not altogether prepared for this sudden call, and our imagination, resourcefulness and ingenuity are severely taxed to find solutions of the many problems brought before us.

"Because of these facts, the members of the Music Supervisors' National Conference look to the work of this week with peculiar interest. We hope that from our deliberations some well-conceived plan may be developed through which we may realize the expectations of those who have come to believe in music as a great force in education and in life."

This was followed by an address by Capt. R. H. Sylvester of the Sanitary Corps, Educational Service, Base Hospital, Camp Grant, Ill., on "The Practical Possibilities of Applied Psychology as Exemplified in the Building of an Army," and then came an interesting demonstration of "Measurements of Musical Capacity" by Dr. Carl E. Seashore, Dean of the Graduate School, State University of Iowa, Iowa City, Ia. This demonstration was given by means of a talking-machine and several practical experiments with classes of children. At the afternoon session also the principal address was made by Dr. Seashore, who read a most interesting paper on "Procedure in the Discovery and the Encouragement of Musical Talent in the Public Schools by Means of Measures of Musical Talent." Following this closely was a discussion on the basis of experience with these measures in the schools by research students in the psychology of music at Iowa University. A general discussion of the question of "Discriminations Based on Difference of Musical Capacity" was opened by Elsie M. Shawe, director of music in the public schools of St. Paul, Minn.

The first entertainment came in the form of a buffet supper presided over by Alice C. Inskeep, supervisor of public-school music in Cedar Rapids, Ia., and director of the public-school music department of Coe College. In the ballroom in the evening, an interesting address was made by John Wesley Work, A.M., of Fisk University, Nashville, Tenn., on the future of Negro music. Afterward a program arranged by Gerald Tyler, assistant supervisor of music for the colored schools of this city, was given. The program ran thus:

Songs by the Fisk Quartet, a group of Negro Spirituals (Harry T. Burleigh), Mrs. Florence Cole Tolbert; "Dig My Grave," "Deep River" (Harry T. Burleigh), Mrs. Tolbert, Mabel Story, Mr. Work, Mr. Tyler; "A Dirge for a Soldier," "Shine On, Mr. Sun" (Gerald Tyler), Mr. Tyler; "Spring Song" (S. Coleridge-Taylor), "Daisies" (Gerald Tyler), Mrs. Tolbert; "Onaway, Awake, Beloved" (S. Coleridge-Taylor), Mr. Work; "Weeping Mary" (Nathaniel R. Dett), Mrs. C. H. Evans, Mrs. Tolbert, Miss Story, Mr. Work, Mr. Tyler.

Hold Conferences

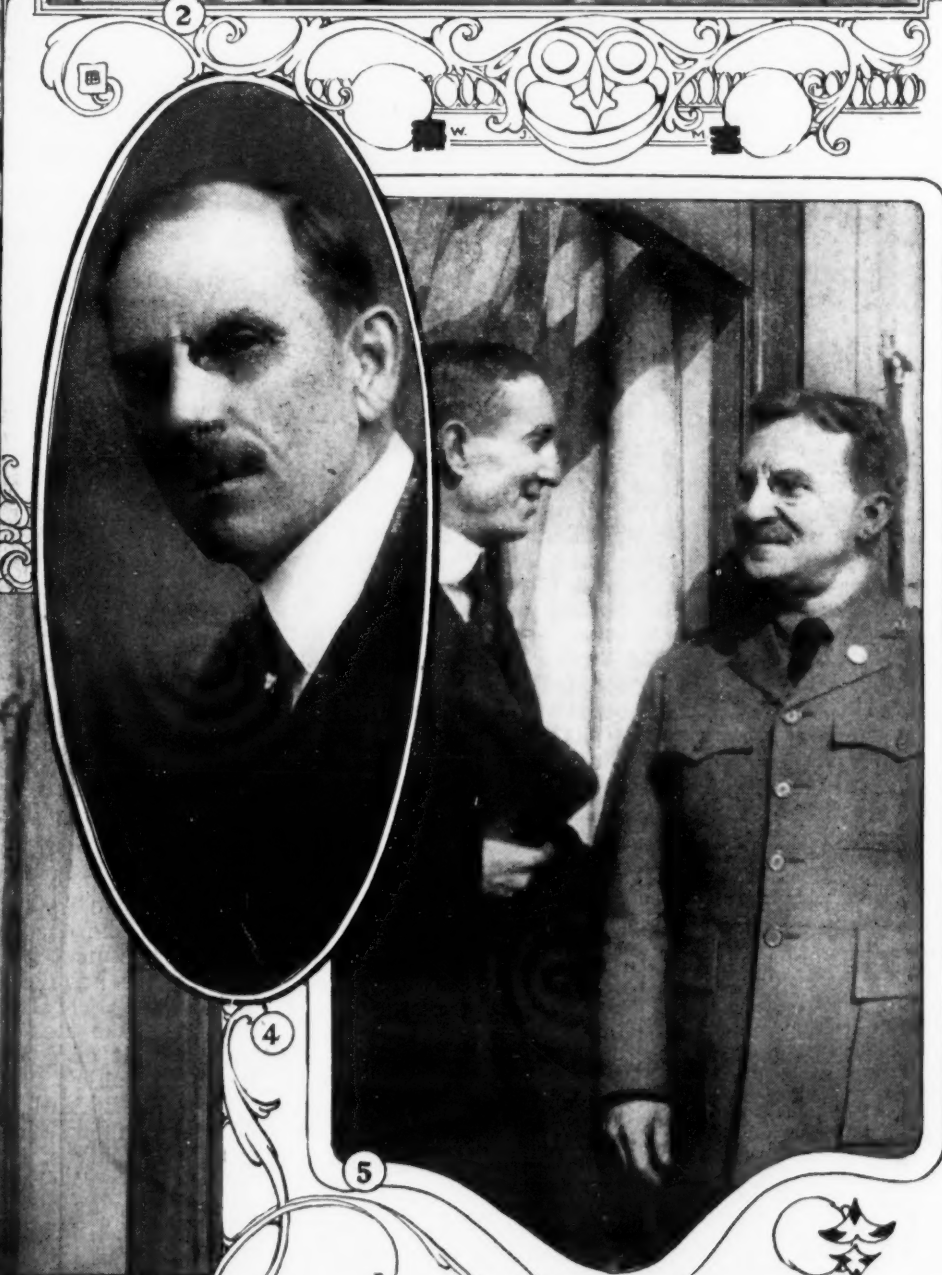
On Wednesday morning the membership was subdivided into a number of small conferences known as Round Table Section Meetings. The program ran thus:

Piano Section, Chairman, Prof. Karl W. Gehrkens, Director Department Public School Music, Oberlin College, Oberlin, Ohio. Subject, "Piano Instruction in the Public Schools." Ernest R. Kroeger, Director of the Kroeger School of Music, Member of the National Institute of Arts and Letters, Officer of the French Academy, St. Louis, Mo.; Clarence G. Hamilton, A.M., Professor of Music, Wellesley College, Wellesley, Mass.; T. P. Giddings, Supervisor of Music, Public Schools, Minneapolis, Minn. General Discussion.

High School Section, Chairman, Mrs. Gertrude Parsons, Head of the Music Department, Polytechnic High School, Los Angeles, Cal.; Secretary, Eleanor Schweitzer, Director of Music, Lake View High School, Chicago, Ill. Discussion: "The High School Band and Orchestra," opened by C. H. Miller, Director of Music, Public Schools, Rochester, N. Y. Discussion: "Harmony in the High School," opened by A. Cyril Graham, Director Department of Theory, Columbia School of Music, Chicago, Ill. Discussion: "The High School Chorus," opened by O. E. Robinson, Director Department of Public School Music, American Conservatory of Music, Chicago, Ill. Director Music Department Hyde Park High School, Chicago, Ill. Discussion: "Organization and Administration of Music Work in the Junior High School," opened by Catharine M. Zisgen, Director of Music Public Schools, Trenton, N. J.

Music Appreciation Section, Chairman, Mrs. Agnes Moore Fryberger, Assistant Music Supervisor Public Schools, Minneapolis, Minn.; Instructor, College of Education, Minnesota University; Secretary, Glenn M. Tindall, Supervisor of Music, Public Schools, Glen Cove, N. Y. Subject: "Educational Use of Reproducing Instruments in the School Curriculum." Elementary Grades: Primary: Catharine M. Zisgen, Music Supervisor, Trenton, N. J.; Grazella Pulver, Victor Talking Machine Company; Stella Windhorst, Columbia Graphophone Company. Intermediate: Lucy K.

Music Supervisors Assemble in St. Louis



At the Music Supervisors' National Conference in St. Louis: No. 1—Osbourne McConathy, Director of the School of Music at Northwestern University, of Evanston, Ill., Retiring President of the Conference; No. 2—Peter W. Dykema, of Wisconsin University, Prominent as a Song Leader in the United States Army; No. 3—Dr. Hollis Dann, Head of the Music Department at Cornell University, in his uniform as an Army Song Leader; No. 4—E. L. Coburn (Photo by Sid Whiting), Supervisor of Music in the St. Louis Public Schools; No. 5—Dr. Dann and Robert Braun, his Accompanist and Representative of the Art Publication Society of St. Louis

Cole, Columbia Graphophone Company. Grammar: Mrs. Frances E. Clark, Victor Talking Machine Company, "Geography and History"; Edith Rhettis, Victor Talking Machine Company, "Form."

High Schools: Lucy M. Haywood, Assistant Music Supervisor, Lincoln, Neb., "Methods in Presenting Lessons"; Ernest Hesser, Music Director State Normal School, Bowling Green, Ohio, "Opera and Oratorio"; J. Milnor Dorey, Columbia Graphophone Company, "Literature."

The Community: Inez Field Damon, Music Supervisor, Schenectady, N. Y., "How to Create Interest"; Glenn M. Tindall, Supervisor, Glen Cove, N. Y., "Method of Circulating Record Libraries."

School Survey Section, Chairman, Charles H. Farnsworth, Associate Professor of Music, Teachers' College, Columbia University, New York City; Secretary, Theresa Wild, Cedar Falls, Iowa.

Section on Training of Music Supervisors and Grade Teachers, Chairman, Alice C. Inskeep, Supervisor of Music, Public Schools, Director of Public School Music Department, Coe College, Cedar Rapids, Iowa.

A consideration of the answers to the questionnaire on "Where to Look for Results of Instruction in School Music" was taken care of by talks by Dr. John W. Withers, Superintendent of Public Schools, St. Louis; Stella R. Root, State Normal School, St. Cloud, Minn.; Prof. Dykema, and C. A. Fullerton of the Iowa State Teachers' College, Cedar Falls, Ia.

A discussion followed, and two more discussions of unusual interest, "The Training of the Supervisor" and "The Music Training of Grade Teachers," proved extremely interesting.

Demonstration of Methods

In the afternoon an interesting demonstration of teaching methods took place. Small groups of delegates attended classes at seven public schools, and certain teaching devices were used by the visiting supervisors on the pupils. This served further to demonstrate points which had previously been brought up in the conferences. A rehearsal of the chorus and the annual banquet were other features of the day. The banquet took place in the ballroom of the Hotel Statler. Alice C. Inskeep was chairman of the sociability committee, and the song leader was Peter W. Dykema. The program of singing was very diversified, ranging from camp songs to tunes like "Keep the Home Fires Burning." The gathering was thrilled with an address, "Greetings from Abroad," by John W. Beattie, supervisor of music in Grand Rapids, Mich., who has just returned from France, where he had charge of all

of the inspirational singing work of the Y. M. C. A. His viewpoint of the great conflict was most enlightening, and his description of the Y. M. C. A. musical work was highly entertaining.

Thursday was by far the most interesting day of the entire conference. The ball was started rolling early with some excellent singing led by W. Otto Miessner of Milwaukee. Prof. J. Lawrence Erb of the University of Illinois made an address during the course of the morning on "The Place of the State University in the General Scheme of Public Music Education." Mr. Erb's remarks were well directed and to the point. Then followed a talk by Mr. Miessner on "What Should the Schools Do for the Unmusical Child?" A discussion followed, in which many interesting and amusing incidents were related, which, after being thoroughly discussed, proved of immeasurable benefit to those present in the beginning of some sort of work to simplify the situation. "Routine in the Preparation of a Choral Work" was discussed at length by Dr. P. C. Lutkin, Dean of the School of Music, Northwest-

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National Music Supervisors' Conference in St. Louis. Annual Banquet of the Association which took place in the Hotel Statler ballroom on Wednesday evening, April 2. Officers and principal speakers are seated at head table

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ern University. The President's Advisory Committee held a luncheon the same day and there was also a regular noon business meeting of the Educational Council.

The afternoon session was devoted primarily to a business meeting, at which reports from different sections were read and approved. The report of the Committee on Credits, of which Mr. McConathy was chairman, had a number of interesting features.

Form Great Chorus

The pinnacle of the entire conference was reached on Thursday evening, when, according to custom, the supervisors formed themselves into a grand chorus and, in conjunction with the St. Louis Symphony Orchestra, whose services were most kindly donated through the courtesy of the Art Publication Society of St. Louis, they presented a program of choral music, the like of which has never been heard before in the city of St. Louis. It was the unanimous verdict of the critics as well as of everyone in the audience, which completely filled every nook and corner of the Odeon, that such a group of skilled vocalists had never before been gathered together here. Dr. Hollis Dann and his chorus of supervisors put a splendid achievement to their credit. The program opened with the "Tannhäuser" Overture, conducted by Max Zach. Immediately after this came a preliminary concert by 500 high-school singers selected from the five high schools of the city. This was conducted by E. L. Coburn, and the selections which the children gave furnished proof that Mr. Coburn's department is not only raising the standard of music appreciation in the schools, but is also giving the pupils the actual technical experience necessary for them to enjoy music thoroughly in its various phases. The second half of the program opened with Tchaikovsky's "Marche Slave," and then followed a choral interpretation of the war with connecting text selected from the works of Walt Whitman. Dr. Dann mounted the platform, and immediately his magnetic energy spread to both chorus and orchestra. It was solely through the energetic work of Dr. Dann that the supervisors displayed their talent to such advantage. With but three rehearsals (many of the delegates could only attend one or two) Dr. Dann gave a program which would hardly have been attempted by the greatest choral club in the United States even with months of preparation. After a year in war service, with broad experience in handling choruses, Dr. Dann gave

the various works a powerful reading.

The national airs of Belgium, France, England and Italy were sung, and before each a young man attired in the uniform of the army of the nation represented stepped forward to the front of the stage with the flag. Then came the "Star-Spangled Banner," which evoked a tumult of applause. After this the first bit of real concerted singing took place, when Dr. Dann led his chorus through Fay Foster's "The Americans Come." The four-part arrangement of this stirring bit of music adds much to its martial expression. The climax simply brought down the house. The audience was so insistent in its applause that the chorus had to repeat this number. "America's Message," by Arthur Edward Johnstone, came next, and here a novelty was introduced. As the third and fourth stanzas of this piece are in the same tempo and practically the same rhythm as "America," the audience arose and sang the anthem while the chorus sang the text as written. It was a battle royal, with the orchestra in between, but one of the most inspiring bits of choral singing we have ever had the pleasure of hearing. "By Babylon's Wave" (Gounod) was next, and then came a marvelous bit of *a capella* singing in T. Tertius Noble's "Souls of the Righteous." In delightful pianissimos and exquisite crescendos, the choristers simply outdid themselves. "Sink and Scatter, Clouds of War" (Sullivan) was next. The chorus was also heard in Percy E. Fletcher's "A Song of Victory." Here Dr. Dann showed his unusual skill as a director, as at no other single moment was there a harmonious blending of voices and orchestra. This number was greeted with a storm of applause, and the audience then rose while the "Hallelujah" chorus from "The Messiah" was sung. George Edwin Knapp, community song leader, led the audience in some of the popular tunes. Robert Braun of Pottsville, Pa., who has been associated with the summer school of Cornell University, acquitted himself at the organ in a most satisfactory manner. Ernest R. Kroeger, who was in the audience, remarked that within his memory there had been no such concert in St. Louis.

Concluding Sessions

Friday's program took a change of course. The first address was by Marshall M. Bartholomew, director of the music bureau of the National War Work Council of the Y. M. C. A., who spoke on "The Plans of the Music Bureau for the Reconstruction Period." This talk was, without a doubt, one of the finest of the whole conference. "The Work of the War Camp Community Service in Community Singing" was briefly discussed by Dr. O. F. Lewis of New York. Norman H. Hall of Chicago, who has been promoting the National Week of Song, then told of his plans, which were heartily approved. Mrs. William D. Steele of Sedalia, Mo., who is both chairman of music of the General Federation of Music Clubs, and director of the educational department of National Federation of Women's Clubs, gave a brief

outline of the "Relation of the Woman's Clubs to the Musical Life of the Community." She expounded the plans which will be taken up, and also endorsed heartily the plan for the week of song. A general discussion was led by H. O. Ferguson of Lincoln, Neb., on "The Relationship of the School Supervisor to the Various Agencies Engaged in Community Music Work." Dr. E. George Payne of Harris Teachers' College, spoke on "Music as a Means of Socialization." After luncheon there was a little more singing led by Ada Bicking of Evansville, and then reports were read by the editor of *The Supervisors' Journal*, the treasurer, secretary, committee on resolutions and the Educational Council. At the final symposium on "Music, the Common Heritage of Humanity," several viewpoints were advanced. "The Relations of Music and Industry" was the subject of addresses by Melville L. Wilkinson, president of Scruggs-Van-

dervoort-Barney Dry Goods Company, and Charles B. Stillman, assistant to Samuel Gompers, chairman of the labor committee in Washington. The singing of "Auld Lang Syne" and the "Star-Spangled Banner" officially closed what was voted to be one of the most successful conferences ever held.

As usual, there was an almost complete change in the officers. The committee this time naming Hollis W. Dann of Ithaca, N. Y., president; Frank A. Beach of Emporia, Kan., first vice-president; Peter W. Dykema, Madison, Wis., second vice-president; Elizabeth Pratt, St. Louis, secretary; J. E. McElroy, Pittsburgh, treasurer, and W. H. Butterfield of Providence, R. I., auditor. Effie Harmon of South Bend, Ind., was also elected a director. As usual there was no announcement made of next year's meeting-place, but it is generally understood that Philadelphia is under consideration. H. W. C.

May Peterson Warmly Welcomed in San José

SAN JOSÉ, CAL., March 26.—The largest audience of the season greeted May Peterson, soprano of the Metropolitan Opera Company, on the evening of March 19, when she appeared in recital at the Pacific Conservatory of Music. Lovely to gaze on and delightful to listen to, Miss Peterson completely captivated her auditors. The program was notable for variety and unconventionality. Italian, French, Russian, Spanish, Scotch and American compositions and a Mozart aria were included. It is interesting to note that the American songs seemed to be received with the greatest enthusiasm given to any individual numbers. Augusta Bates gave splendid assistance at the piano. The concert was the third in the Pacific Conservatory Artist Series, which is booked by L. E. Behymer. After the recital Nella Rogers, head of the voice department of the conservatory, presided at a reception in honor of the artist. M. M. F.

Commonwealth Forces Plan Season of Opera Comique in Brooklyn

The Commonwealth Opera Association, of which John Philip Sousa is president and William G. Stewart general director, announces a four weeks' season of light opera at the Brooklyn Academy of Music, beginning April 21. Three Gilbert and Sullivan operas are to be given, "The Mikado," "Pirates of Penzance" and "The Gondoliers," and there will be a revival of "The Geisha."

The roster includes two sopranos from the Chicago Opera Company who will have the leading rôles in two of the operas—Dorothy Jardon and Irene Pavloska. Christie MacDonald will sing in one of the bills and others will be Sylvia Tell, Kate Condon, Adele Patterson, Jeska Swartz, Gladys Caldwell, Anne Bussert, Greta Risley and Elsie Leon. The tenors will be Orville Harrold, Guido Ciccolini, Warren Proctor, Arthur Aldridge, Horace Wright and Harold Blake;

baritones, John Willard, Edward Roberts and Bertram Peacock; and basses, James Goddard of the Chicago Opera Company and Herbert Waterous. The principal comedians will be Jefferson de Angeles, Frank Moulán, William Danforth and Stanley Ford. William G. Stewart, who recently resigned as general stage director of the Hippodrome to undertake this venture, will be in full charge of rehearsals. Max Bender will direct the orchestra, which will be composed entirely of members of the Chicago Grand Opera band.

Indiana Teachers to Hold Interesting Convention at Muncie

MUNCIE, IND., April 1.—The Indiana Music Teachers' Association, which will hold its forty-second annual convention here on April 29, 30 and May 1, is promised a program containing some unusual features, among which may be mentioned a Children's Conference to be presided over by a specialist upon the teaching of children, who is a national educator.

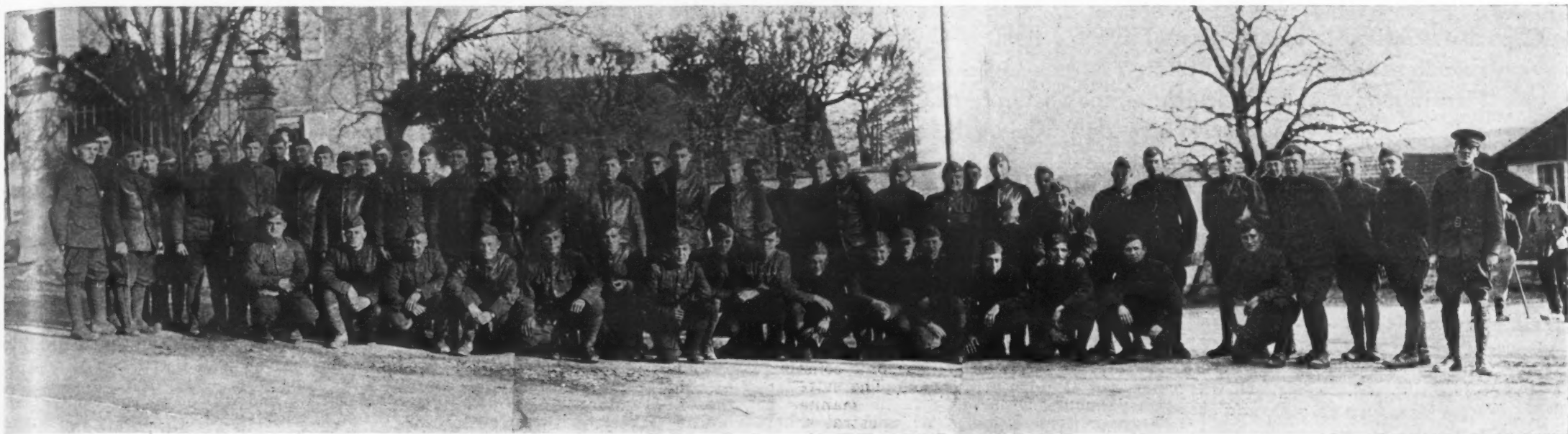
The American Guild of Organists will meet with the State Association and furnish some interesting programs. An address from an officer of the National Federation of Music Teachers' Clubs is anticipated. Of interest to the club members will be some programs given by representatives from the various clubs of the state. The city of Muncie is planning some affairs that will add to the social features of the Association.

Mr. R. G. McCutchan of Greencastle is the President of the Association, and Mr. A. Verne Westlake of Upland is in charge of the program.

Namara to Sing With Rivero Forces in Mexico City

Mme. Namara, soprano of the Chicago Opera Company, has been engaged for the spring season of the Rivero Opera Company in Mexico City, and has already left New York to join the company. There will be another "very interesting operatic announcement" made shortly in connection with this artist, it is stated.

Completes Survey of Song Leaders' Work Abroad



Graduating Class of Army Song Leaders of the 78th Division in France

By SIGMUND SPAETH

MARSHALL M. BARTHOLOMEW, composer, one-time Yale cheer leader and now director of the Music Bureau of the Y. M. C. A., is the type of human dynamo that gets things done without saying much about them. Perhaps that is why he was sent to France three months ago to find out how we were getting on with our "singing army," and if possible to adapt a military system of musical training to the conditions of demobilization. Now Mr. Bartholomew has returned from his reorganizing job and again one realizes that he has accomplished marvels in the same hugely energetic but quietly unostentatious fashion that has characterized all his work in war and peace.

The idea of a "singing army," so heartily advocated by the late General Bell, was a good one. The boys who went into our training camps took naturally to mass-singing, and it was comparatively easy to stir them to musical expression on almost any occasion. It was the Y. M. C. A. that evolved the unit system of instruction which made possible an organized vocal accompaniment to the dreary rhythm of the march, and this system was put into practice largely through the efforts of Marshall Bartholomew and Robert Lawrence, who trained the song leaders that carried out its development in the camps. But over in France, where things had to be done quickly or not at all, organized music was forced in the emergency to give way to absolute necessity. Men who had been sent abroad as song leaders found themselves putting in most of their time as canteen servers or truck drivers, helping out in the all-important matters of food and transportation. The soldiers still sang, but their music was impromptu and spontaneous, without discipline or design.

Once the actual fighting was over, however, the Y. M. C. A. Music Bureau decided to make a fresh start with a program which had merely been delayed by emergencies, never in any sense disorganized, and it was for this definite purpose that Marshall Bartholomew crossed the ocean. He found the American army officers still somewhat skeptical as to the practicability of such a musical program, even during the time of demobilization, but was granted permission to try it out in a single Division, the 78th, whose strength was a little over 20,000. These men were billeted in the towns and hamlets of central France, at sixty-one points, over an area of more than 400 square miles. It is easy to imagine the difficulty of organizing army music under such circumstances, particularly as the roads were incredibly muddy, transportation facilities poor, and often no working headquarters available.

Mr. Bartholomew began work by having five men from each company detailed to him for intensive instruction as song leaders. He boiled down the training course to an hour a day, for six days, and with the aid of Helen Marie Clarke as accompanist, and a folding organ, he began his difficult task. But let Mr. Bartholomew tell his own story:

Mr. Bartholomew's Story

"The spirit in which the men accepted the work and the reception we received throughout the division was nothing less than astonishing. In spite of the fact

that these doughboys had been living already for two months in peasants' houses, stables, chicken coops and wagon sheds, shivering in week after week of rain and snow, and wallowing in the mud, they did not kick at coming sometimes from two to five kilometers to attend these daily classes. We met sometimes in mess shacks, sometimes in peasants' kitchens, occasionally in a Y. M. C. A. hut, but

A. E. F., we were able to train 320 song leaders, seven of whom were detailed by the Commanding Officer to the Division to lead mass-singing every night before the seven moving picture shows which were being put on at various itinerant points throughout the regions.

"Divisional song books with the songs especially popular throughout the division were published; several quartets



A Class of Song Leaders Indoors—Mr. Bartholomew Mounted on Soap Box

more often in a billet over a stable, or a wine-shop, where, in order to make room for our class work the straw mattresses had to be rolled up and banked against the wall, and we had to work with bent heads to avoid bumping them against the tile roof.

"With this six-day program in operation I was able to finish up the song leaders of a regiment in a week, the sev-

ere organized; an impromptu glee club concert was given at Divisional Headquarters on Washington's Birthday and a long list of musical talent, with which we had come in contact during our work with the men, was handed to the Amusements Officer on which he could draw for talent whenever he wished to organize a play or a musical entertainment."

A significant comment on the results



"Hold It!" Doughboys in France Learning to Lead Army Singing Under Direction of Mr. Bartholomew

enth day consisting of a regimental demonstration in which all the song leaders of the various companies were collected from the villages of that region at a central point, to perform before the commanding officer and his staff. In the four weeks that I was with the division, the last two of which I had the valuable assistance of Clifford Braider, one of the first Y. M. C. A. song leaders to join the

of Mr. Bartholomew's work is contained in a letter written to him by the Division Amusements Officer on his departure. Here is its conclusion:

"I am firmly convinced, after hearing your classes at work, and some of the leaders in an impromptu concert, that singing, when capably led, and systematically managed, is one of the finest, if not the finest form of amusement or morale-

maker that we can find for the Army.

"It is hard work, physically, as well as mentally, to train men thoroughly as leaders, as you have done, and I cannot say enough in praise of your remarkable results and the big scheme in general."

May Become Department

"I have reason to believe," says Mr. Bartholomew, "that in the very near future the Song Leaders' Section of the Entertainment Department will receive the recognition of its rightful place as a full-fledged army activity and become a department. I left Ernest Chamberlain, who has done splendid service for many months in a difficult field, as director of the activity in the Paris office, and at the time of my departure, men who had been side-tracked into other lines of work were being rescued and placed as song leaders at various points throughout the field.

"Besides this demonstration work in the 78th Division, I visited about twenty-five points in France and had an opportunity not only to investigate the work of our song leaders, but to test the singing spirit of the American Army, and I am glad to report that as a result of the efforts of the Training Camp Commission and the Y. M. C. A. song leaders in this country and on the other side we have really produced a singing army. Unfortunately, a constructive program of training Army song leaders and teaching men to sing on the march was not built up in time to produce most perfect results, but the fact remains that our men sing everywhere and under all kinds of conditions, whenever there is a song leader present who has the power to enthrall them. I have tried impromptu sings in the leave areas, in mess shacks, in the open air, in Y. M. C. A. huts, in theatres, and in the large Palais de Glace in Paris where four thousand men gather nightly for entertainment, and they have always responded heartily. The same was true of our voyage home where I conducted four mass sings daily in different parts of the ship 'George Washington,' which carried almost six thousand soldiers between decks."

Back in his New York office at 347 Madison Avenue, Marshall Bartholomew is now busily organizing with Robert Lawrence the biggest plan for community singing that the metropolis has ever experienced, a plan which includes the formation of neighborhood music clubs of a unique type, each "mothering" a series of side-walk "sings," through which the entire summer population of New York may express its musical soul. With this object in view, the Song Leaders' Free Training School is again in session at the West Side Y. W. C. A., Tenth Avenue and Fiftieth Street, while Messrs. Bartholomew, Lawrence and others of the Y. M. C. A. Energy Squad continue to evolve and put into practice new schemes for making music "safe for democracy."

Sasha Votichenko, who has just returned from Palm Beach, Fla., announces that he will postpone the date of his next concert until May 18. Mr. Votichenko has been asked to tour with the Russian Symphony Orchestra.

The application made by G. Ricordi & Co., Inc., for an injunction to restrain the Columbia Graphophone Company from selling sound records of the composition entitled "Dear Old Pal of Mine" was denied last week by Judge Mayer in the United States District Court.

McCormack and Gabrilowitsch Usher in Slack Week in Chicago

Capacity Audiences Hear Artists Give Recitals of Customary Excellence—Edison Symphony Forces Give First Local Hearing of Yamada's Music—Stock's Orchestra in Notable Concert—New Work by Adolf Weidig Heard

Bureau of Musical America,
Railway Exchange Building,
Chicago, April 3, 1919.

JOHN MCCORMACK and Ossip Gabrilowitsch were the attractions in musical circles last Sunday afternoon, ushering in one of the quietest weeks in the concert field of the season.

Both artists had capacity audiences, at the Auditorium where McCormack sang for more than 4000 persons, and at Kimball Hall where Gabrilowitsch played to a capacity assemblage, extra rows of chairs at the rear of the hall and crowding the stage to the last available inch of space, being called into requisition.

Mr. McCormack's program as usual was a comprehensive and entertaining one. His first appearance, the air "Il Mio Tesoro" from Mozart's "Don Giovanni," again showed him one of the greatest of Mozart singers as well as master of *bel canto*. He followed this air, which received much applause, with a group of four miscellaneous songs by Cyril Scott, Franck, Arthur Foote and George W. Chadwick. In these, his clear diction, lyric vocal accomplishments, and sustained tone, were specially admired. Naturally, his four Irish folk-songs raised the crowd to enthusiastic heights, which could only be appeased by several encores and an American group, including Tours's "Mother o' Mine," also called for extra numbers. Without any abatement the great popularity of this gifted singer draws record-breaking audiences who revel in his artistic presentation of song.

He was assisted by his admirable accompanist, Edwin Schneider, at the piano, and Lieut. Donald McBeath, violinist, who filled in several pauses with some very agreeable violin pieces by Ries, Tor Aulin and Hubay, and a couple of extra pieces as encores.

The romantic, imaginative and poetic styles of Schumann and Chopin appeal particularly to Gabrilowitsch, and his recital was made up of compositions from the two above-named composers.

Schumann's piano masterpiece, his C Major Fantasia, a work made familiar here by d'Albert's interpretation, has not been heard lately and its resuscitation by the Russian pianist was a welcome one. He brought forth the brilliance of the march movement, and especially imaginative and introspective did he make the last section, giving it a refined tone and a poetic reading.

The G Minor Sonata displayed his fleet technique, his big sweep in phrasing and his discreet pedaling. Four etudes were miniature tone poems; the dramatic No. 12 from Opus 25, was given with fine power and clarity. The B Major Nocturne, the A Flat Valse and the B Minor Scherzo were his other numbers on the program, and then followed half a dozen encores.

Alexander Nakutin, a Russian vocal pedagogue, who has met with success in his work since his residence in this city, a couple of years now, presented a number of his pupils in a song recital at Kimball Hall last Monday evening, and attracted a large and friendly audience. Many operatic selections from the standard dramatic works and some interesting Russian songs were presented in creditable fashion by the students.

Highly pleased and distinctively attractive was the added feature of Joan Peers' interpretative dancing on the program of the Edison Symphony Orchestra, at its concert last Thursday evening at Orchestra Hall, given under Morgan L. Eastman's direction. This very tiny and gracefully elflike danseuse made a hit with her solo dance to the music of Nicolai's "Merry Wives of Windsor," which was one of the most enjoyable numbers on the program.

Though Miss Peers is scarcely eight years old, she has appeared before the Chicago public for a couple of years now and shows decided talent for terpsichorean interpretation of music. There is already noticeable a certain routine of style and an unflinching synchronization

of the rhythm of the dance with that of the music.

Another novel selection on the program was the "Suite Japonaise" by Koscak Yamada, a Japanese composer and conductor who is already well known in the East but whose music had its first representation in this city at the concert under discussion. Mr. Yamada is, I understand, a product of the National Conservatory of Music of Tokio, and the influence of Occidental harmonic construction permeates his work. The suite has Japanese themes, but their manner of development and the orchestral treatment is not Oriental, but smacks of Puccini. The third of the three numbers, "Sarashi," "Oyedo," and "Kappore," is particularly reminiscent of the Italian composer's "Madama Butterfly."

It must be said though, that the novelty was interesting, and Mr. Eastman deserves credit for his enterprise in bringing this music before the Chicago public.

Other numbers on the program were the "American Patrol," by Meacham, Bridal song from Goldmark's "Rustic Wedding" Symphony, Tobani's "Hun-

MRS. HARRIS SHOWS ARTISTRY IN RECITAL

Rachel Morton Harris, Soprano.
Recital, Aeolian Hall, Afternoon,
April 4. Accompanist, Isidor
Luckstone. The Program:

"Stizzoso, mio Stizzoso," Pergolesi; "Deh piu a me non d'ascondete," Bononcini; "Pastorale," 17th century, arr. by Perillou; "As When the Dove Laments Her Love," Handel; "Since I Am Once More Alone," Tchaikovsky; "Tis Spring," Schumann; "Mother Love," Grieg; "Parting," Brahms; "A Broken Heart," Dvorak; "The Snowdrop," Gretchaninoff; "Chant d'Exil," Vidal; "Que je t'oublie," Luckstone; "Chanson Sarrazine" from "Le Chevalier Jean," Joncieres; "Seize Ans," Cuvillier; "Rêves Bleus," Delmas; "Chanson de Scozzone," from "Ascanio," Saint-Saëns; "Consecration," Manney; "In Summer Fields," Jaffrey Harris; "Thou Art the Night Wind," Gaul; "The Linnet Is Tuning Her Flute," Bauer.

If her vocal endowment equalled her artistry and ingratiating skill of song delivery, Rachel Morton Harris would take rank among the favorite recitalists of the day. Intelligent, musical, adroit in compassing the character and style of a song and qualified temperamentally, at least, to communicate its feeling, she falls short of completely realizing her conceptions through the handicap of a veiled, unresonant and not altogether tractable voice. Its lack of body and dramatic, mordant quality robbed her otherwise penetrant and emotional utterance of Tchaikovsky's "Since I am once more alone" of complete effectiveness and irreproachable conviction. Yet the audience felt the song so deeply, even as Mrs. Harris presented it, that it had to be done a second time. In intent, at all accounts, it was above criticism.

Similarly admirable though similarly inhibited, Schumann's "Tis Spring," Grieg's "Mother Love," Brahms's "Parting" and Dvorak's "Broken Heart" stirred the audience. What joy passing words to encounter a singer unafraid to place a few masterpieces on her program. Each of these is a gem. Schumann's song, though seldom heard, ranks among the sprightliest and most fragrant of the less familiar lyrics of that master. Mrs. Harris ought to investigate another of his choicer inspirations of which few singers know the existence. It is called "Tragedy," is brief, biting, dramatic and well suited to her. For the Brahms, Grieg and Dvorak Mrs. Harris found excellent English translations, such as can always be obtained when singers do not

garian Fantasia," "Kamenoi Ostrow," by Rubinstein, and pieces by Tchaikovsky, Joyce and Mozart.

Joan Peers danced to the Joyce "Vision of Salome."

Several distinctive items made the concert given by the Chicago Symphony Orchestra last Friday afternoon (the regular weekly matinee of the organization) an especially notable one. In the first place, it afforded Theodore Du Moulin, the principal of the 'cello division, his first opportunity to appear as soloist with the organization of which he has now been a member for some years; it brought forth a new Concert Overture by the esteemed Chicago musician Adolf Weidig, who conducted it in person for the first time in Chicago, and it gave lovers of symphonic music another chance to become better acquainted with the Chausson B Flat Major Symphony and the symphonic poem, "Tasso, Lamento e Trionfo" by Liszt. Altogether, Frederick Stock put before his public a choice program.

There was also a short, imaginative piece by Modeste Moussorgsky, "A Night on the Bald Mountain," a fantasia which was orchestrated by Rimsky-Korsakoff. It is a fine sonorous piece and colorful as to tone combination.

The first solo appearance of Mr. Du Moulin, whose entire musical education was acquired in Chicago through the instruction of such masters as Louis Amato, Bruno Steindel and Robert Ambrosius, as an unqualified success. The young virtuoso played the Saint-Saëns Concerto in A Minor for 'cello and orchestra, with a sure technical command, with a tone which is refined, pure and of sympathetic quality, and with musical understanding. He was cordially greeted by the audience.

shirk their duties through laziness and their immemorial hatred of master works.

Among the other songs which gained applause might be cited her husband's "In Summer Fields." Her encores included a Negro spiritual. Isidor Luckstone accompanied. H. F. P.

HEIFETZ CLOSES HIS SEASON BRILLIANTLY

Jascha Heifetz, Violinist. Recital,
Carnegie Hall, Afternoon, April
6. Accompanist, André Benoist.
The Program:

Sonata in D Minor, Brahms;
Suite, Sinding; "Walter's Prize
Song" from "The Mastersingers,"
Wagner; "L'Alouette," Glinka-
Auer; "Moto Perpetuo," Paganini;
"Carmen" Fantasie, Sarasate.

Soft breezes and bland skies possessed no charms for Jascha Heifetz's adoring followers last Sunday afternoon. The god-like gifts of this famous youth attracted an overflow audience to Carnegie Hall. The hall was jammed, the stage was jammed, everywhere were listeners at this the violinist's sixth and farewell recital of the season in New York. And it was a rapt audience, greatly interested in everything its hero did—but more interested in some things than in others.

For instance, the Brahms D Minor Sonata, which began the program, was easily the musical high light of the afternoon. It was beautifully played, too, by Heifetz and his superb accompanist, André Benoist. Yet it received far less applause than Paganini's "Perpetual Motion," a glittering show-piece devoid of emotional import or musical nobility. The Brahms sonata (to come back to genuine music) was interpreted with rare art. Its finely chiselled lines were traced with loving care by both artists, and the classical feeling that the score demands was not lacking.

Of Heifetz's tone or technique nothing need be said at this day. The first was as velvety, the second as dazzling as ever. But the artist looked tired—as well he might after the exigencies of such a season as his has been. He needs a prolonged rest, for next season will undoubtedly be at least as taxing for him as this one has been.

Of course there were numerous encores. Audiences are proverbially greedy, too often inconsiderate. Heifetz gave extra numbers generously and with his habitual impassivity.

A rare recital, but joy was not unalloyed, perhaps. Spring was out-of-doors, and his call was music, too. B. R.

The Chausson Symphony is a very tuneful composition modelled after the D Minor Symphony of César Franck, who was Chausson's preceptor, and though it has neither the serious depth nor the dramatic intensity of the Franck work, it is built up on some solid, sturdy themes.

Mr. Weidig's overture, as he himself states, is "just music," and has a bright theme, is masterfully orchestrated and though perhaps a little long, a good piece for the exposition of contrapuntal and harmonic art. It was given a favorable reception by the audience.

Liszt's "Tasso" has less fascination as descriptive music than the more complete "Les Préludes," played the week before, but the performance under Mr. Stock brought out the wonderful ensemble of the orchestra, and the interpretative powers of Mr. Stock. As a matter of course, he conducted both the Chausson symphony and the Liszt poem without the scores.

Finlay Campbell, baritone, will start on his tour as soloist with the Minneapolis Symphony Orchestra on Sunday, April 13, and will be en route for a season of eight weeks. Among the works which he will sing is "Mother o' Mine" by Alexander MacFadyen. The words to this song were written by Mr. Campbell's comrade of his trench days, Lieut. Alexander Waugh, who was killed in action a few hours after the poem was composed. Mr. Campbell will be the first singer to bring this song before the public during this tour.

Arthur Kraft, tenor, has just been released from service in the U. S. Army, and has begun his musical work again. He is already booking dates for his extensive concert work.

MAURICE ROSENFELD

GABRILOWITSCH THE NEW AND GREATER

Ossip Gabrilowitsch, Pianist. Recital, Aeolian Hall, Afternoon,
April 5. The Program:

Fantasy in C Major, Schumann;
Etudes in E Major, C Major, Op.
10; in C Sharp Minor, C Minor, Op.
25, Chopin; Sonata in G Minor,
Schumann; Nocturne in F Major,
Valse in A flat, Scherzo in B Minor,
Chopin.

Something of a new Gabrilowitsch was revealed to the throng that jammed the auditorium and stage of Aeolian Hall last Saturday afternoon—one in whom the leonine mood had suddenly acquired the ascendant. The famous pianist has been great much ere this. But we do not recall when he dedicated himself so unreservedly and successfully to the heroic manner, the effulgent plangency, the bewildering, breath-taking, headlong brilliance. The accustomed poetry and melting loveliness were not, by reason of these things, obscured or diminished. On the contrary, they caught an intensified radiance from the epical magnitude and impassioned surge with which Mr. Gabrilowitsch allied them. It was one of the grandest displays of fuliginous pianism heard here in years, utterly thrilling and not to be resisted.

The performance of Schumann's Fantasy, projected on bold lines, impetuous, dynamic, resplendent in color, proved both in vigor and momentum and in blooming poesy and ineffable grace of imagination a very sublimation of the mighty thing. If the afternoon subsequently offered anything as great it was Chopin's C Minor Etude. Here Mr. Gabrilowitsch did something torrential, something inexpressibly amazing. The remaining etudes scarcely fell below this in their directness of emotional address. And one of the rarest delights of the day was not listed—Schumann's "Nachtstück," given as an encore after the first Chopin group.

The G Minor Sonata has been celebrated this season as relentlessly as two years ago Brahms's F Minor. But those who felt inclined to balk at another hearing capitulated before the pianist had played a dozen bars. And then later, the most hackneyed of Chopin's A Flat waltzes! What of the false notes the artist hit here—and for that, elsewhere? What of an occasional overassertion and tonal excess? Sun spots, no more.

It was a very great recital and Ossip Gabrilowitsch is a prodigious pianist. Saturday he seemed a titanic one. H. F. P.



Dear MUSICAL AMERICA:

They had foregathered, and as is customary on such occasions, when the name of a personage very prominent in musical affairs came up, they entertained themselves by telling stories about the distinguished personage. And one was worse than another. They didn't leave that distinguished personage a shred of character or credit the distinguished personage with anything except with being a perfect Macchiavelli of general wickedness.

Noticing that I remained silent, they asked me what I thought of the situation.

"Gentlemen," said I, "slander is the glorious though unconscious tribute which the envy, hate and jealousy of the unsuccessful, the narrow-minded, the selfish, always pay to the successful, the big ones, whether men or women, who accomplish things in this world."

And then?—then there was silence!

* * *

If you were asked to name what were the two most important happenings in the musical world within the last few days, I wonder what you, or any of your readers, would say. For my own part, the two most important happenings were, first, the musical event which took place in the great auditorium of the Wanamaker store in Philadelphia, when something like ten to twelve thousand people heard a concert of superior worth, where the greatest organ in the country was exploited by Courboin, a master, and the whole affair had as guests of honor Stokowski, of the Philadelphia Symphony Orchestra and his charming wife, Mme. Samaroff.

The second was the stand taken by Gatti-Casazza and the directors of the Metropolitan, with regard to the attempt of managers of certain distinguished artists to force their hand by the unauthorized publication of the engagement by the Metropolitan of such artists.

To begin with the affair in Philadelphia. The importance of that was not so much because a vast audience assembled to hear some good music. That is taking place all over the country. Nor was it so distinctive because a noted and exceedingly popular conductor and his highly talented wife were honored on the occasion. Nor, indeed, was it so phenomenal that probably the finest organ in the country was introduced under unusual conditions by a virtuoso. To me, the particular significance of the occasion lay in the fact that it was a recognition of the value of music by one of our great merchant princes, a man whose name is a household word. And the significance was emphasized because John Wanamaker's son, Rodman Wanamaker, is in hearty sympathy with his distinguished father's well-known attitude to music and therefore inclined to continue to give it the prominence which this great house has done for many years past.

As you have yourself recorded, from time to time, there is an auditorium in the Wanamaker store in New York, where concerts and other musical affairs of a high order of merit are given right along. They have become a feature of the business. They have also—be it said to the honor of the Wanamaker people—

given opportunity to American composers, singers and players.

This recognition by leading business men of national standing and reputation of the value of music as a factor in the conduct of their business from day to day, has an importance in developing a love for music among the masses, an appreciation of what it means, which cannot well be over-estimated. And let me tell you something that probably not one in a hundred of your readers know, that this movement, this introduction of music into the big stores, is becoming an established feature of the business all over the country. It is not alone that in many of the stores community choruses are made up among the employees or that concerts and entertainments are given after the working hours, but music and song, and especially community singing, is being introduced as a good, wholesome and encouraging way with which to start the day's business. Song leaders for such work are coming into greater demand every day.

There is nothing, outside the influence of the proper introduction of music into the public school system, which will do more to further the cause of musical progress than the general recognition by the men who run the big department and other similar industrial enterprises, that music has a business, a direct dollar and cent value, for you know when people feel good they feel like spending money, and that is just what the man who has a store wants them to do.

* * *

Next let us take up the stand made by the Metropolitan with regard to certain managers who have been credited with an effort to force the hand of the management by announcements—since declared to be not only premature but unauthorized—with regard to the engagement, at phenomenal figures, of the noted artists these managers represent.

The position taken by the Metropolitan is that it is to-day the leading, most distinguished, indeed, most representative opera house in the world. As such, it demands for itself absolute freedom of action in the engagement of artists, particularly with respect to the salaries it proposes to pay. Incidentally, it is understood to take the ground that it has always been more than liberal in its attitude to singers, indeed, to all those who have been connected with it, in whatever capacity. At the same time, it considers that it has the right to resent any effort to force its hand, in the way of being made to engage artists at figures determined not by the Metropolitan but by the managers of the artists, on account of their vogue, or supposed vogue, with the general music-loving public.

It can be said in support of this attitude that it is because such prices are paid to some of the artists that there are others, many of them equally meritorious, who are thereby forced to accept remuneration which is really below what they are entitled to, on account of their artistic merit. In making this statement it is, like all others of a general character, subject to certain exceptions. It cannot be said, for instance, that Mr. Caruso receives an excessive honorarium, for the simple reason that whenever he sings he crowds the house. Much the same may be said of Geraldine Farrar and a few others who have what is called a direct, distinct, box-office value. Hence, whatever is paid them is "on the merits."

There are others, however, who while they may be distinguished as artists, have not what is called "a box-office value." And yet their managers demand for them almost as much, when they endeavor to negotiate an engagement, as the artists whose box-office value is beyond question.

The stand taken by the Metropolitan in this matter may have a further influence for good, in that it will perhaps cause many of those musical clubs and managers throughout the country who engage talent to be a little more independent, especially in the way of paying exorbitant prices for the services of artists when these artists will not draw their fee, not to speak of what has to be paid for rent of hall, advertising, other artists, printing, and all the necessary other incidental expenses. It may be said to-day that owing to the popular craze before which many managers through the country seem to be willing to tumble over themselves in their eagerness to engage artists that minister to this craze, the cause of music suffers. The big one comes into the town, cleans up about all the available cash and there is nothing left for anybody else.

To put the matter plainly, an artist, after years of work, when he or she has attained to distinction and popularity, is entitled to a handsome remuneration, for it is only, after all, a small percent-

age of those who enter the field who really reach the high spots. But at the same time, when those who reach the high spots make demands which can only be met by the virtual extinction of all other musical activities, and furthermore, when by their demands it is almost impossible for the local organizations to come out even whole in the matter, then it does seem that the time has come when there should be something like a fair readjustment of the situation.

* * *

If some years ago you had been told that a musician would come to be virtually the ruler of a great country, and that circumstances would arise by which he would attend a meeting of statesmen to reach which he would have to go in an aeroplane because between him and the meeting place of the statesmen the nations were in a general condition of revolution, so that trains were not running, you would have said:

"Have you taken too much wine or are you preparing to go to a sanitarium for your health?"

And yet that is just what has happened. For Paderewski, having come to the head of the Government in the newly established country of Poland, is expected in Switzerland on his way to the Paris Peace Conference, but being unable to get through Austria owing to the conditions there, he is going to travel to Paris by aeroplane.

And to show you how rapidly conditions are changing in this world, with this comes the story that people are already enabled to go from London to Paris by aeroplane in eighty minutes. Just think of it!

The introduction of steam revolutionized the world just as much as the introduction of gun powder, just as the telephone, telegraph, typewriter revolutionized not only our business but social life. And then came the automobile, which has affected not only our social life to a tremendous extent but changed the whole situation of the agricultural world. The farmer got the habit of coming to town to sell his products. He took back some civilization with the groceries. What that has meant only the future can tell. And finally comes the aeroplane, which is going to change the habits, ways of thought of man more than all that has preceded.

I wonder, as Paderewski hates to be even a few days without practice, whether he will take his piano with him in the aeroplane when he goes to that Peace Conference.

* * *

How tremendously the salaries paid to artists, singers, players, actors have increased in the last half century was shown by some interesting figures when the payroll of the old Queen's Theater in London of half a century ago was recently unearthed. In that payroll it was shown that Charles Wyndham, later Sir Charles Wyndham, received just £15 a week, while Henry Irving, later Sir Henry Irving, did not get as much. Toole, the leading star and comedian, was paid the most, namely, £55, while Ellen Terry, the distinguished leading lady who made such a success in this country, got £25. The pay of musicians was even less. A fee of 5 guineas was considered to be quite a sum to pay a singer of note. Only a very few of the great stars received anything like the sums that even those of the second and third rank expect to-day.

Writing of the Queen's Theater in London reminds me that it was there that Henrietta Hodson, who afterward became the wife of Henry Labouchere, the radical member of Parliament, and editor and owner of *Truth*, a noted weekly in its day, produced the first play written by your Editor. It was entitled "True Nobility" and was a drama of student life at Oxford. Miss Hodson also played the leading rôle. It is certainly a curious commentary upon the true and the false that while your Editor's play received but qualified favor it was absolutely true to student life, whereas a similar play by the late Dion Boucicault, which represented student life absolutely as it was not, is not and never could be, drew the town. So you see, it does not always pay to tell the truth, even on the stage.

* * *

Should you happen, on Fifth Avenue, to run across a bright, nice-looking gentleman, scarcely of middle age, with eyeglasses, and particularly noticeable on account of his jaunty air and evident happy mood, it is our friend Giorgio Polacco, formerly conductor at the Metropolitan, who will tell you that he never felt better in his life, that he never was making as much money as he is now, that he has just come from Chicago after triumphantly conducting some guest symphony performances, and that

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 167



Hipolito Lazaro—of the Ringing Top Notes—as He Appears in "La Reine Fiammette"

he is now on the way to Mexico, where he has a contract which will go somewhat toward making him independent for the rest of his life.

A very different Polacco from the nervous, excitable Italian who during the régime of Toscanini and Hertz had so much to trouble him that some of us really began to fear for his sanity. To-day, however, he positively exudes peace, happiness and satisfaction. If he refers to his connection with the Metropolitan it is simply to express his profound respect, indeed admiration for Gatti. And this in no hesitating terms. He speaks of Gatti as the fairest, most considerate impresario with whom he ever had to deal and as a man who, considering the many interests that he has to consult at the Metropolitan, has really accomplished miracles.

I have not interviewed Gatti on Polacco, but then "that's another story," as Kipling says.

* * *

It gave me a good deal of satisfaction to see our genial friend James Gibbons Huneker, in an appreciative notice of the recital at Aeolian Hall the other afternoon of Yvonne Gall, the lyric soprano of the Chicago Opera Association, refer to the "megaphonic acoustics" of the Lexington Avenue Opera House, which he truly says "magnify in a most unlovely manner the faults of singers. In the more intimate atmosphere of Aeolian Hall Mme. Yvonne Gall showed that she possessed a finished diction, a well-defined emotional range, and that she has a warm, even rich voice, a little thin, maybe, though well trained in the upper register."

Now here is something to which I do not think sufficient attention is given by the critics, namely, how much the acoustic of a house has to do with the success of artists, and also of orchestral performances, and certainly of piano recitals.

While the acoustic of the Metropolitan is by no means perfect, it is certainly superior to that of many of the opera houses that I have visited, though I think I would prefer the acoustic of the Scala in Milan. Whether it is in the character of the house, of its architectural design, whatever it is, I never could feel at home in the Lexington Avenue Opera House, and the orchestra there, even under the most distinguished leaders, sounds raw, brassy, while many of the singers undoubtedly are adversely affected. That is one of the various reasons that I was glad to hear, the other day, that Oscar Hammerstein, who is certainly coming back next year, will do so at his old home, the Manhattan, on Thirty-fourth Street, where the acoustic is one of the best in New York, favors both orchestra and singers.

While on the subject let me say that we need another auditorium in New York. When the season opens every

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

date at Aeolian Hall is filled. Carnegie Hall is well for orchestra and chorus, but it is no place for a piano recital. Near the stage on both sides there are places where it is almost impossible to hear a singer or a player. In fact, one of the best places to hear is in the gallery, and I think this is true also to some measure of the Metropolitan.

Curious, is it not, that this question of acoustic is by no means settled? A man builds an auditorium where the acoustic is good. He builds, with the same plans and material, an auditorium in another place, and the acoustic is bad.

In many cities where concerts are given in the auditoriums of the large high schools which have been recently put up, the result is almost disastrous to the performers, for the reason that the stage is placed in the center of an oblong, which means that those to the left and right of the performers do not get much chance of hearing, and when the auditorium is somewhat shallow the voice of the singer or the music player is reflected back all the time. Common sense should suggest that an auditorium should be built so that the stage is at the end of the oblong form, and not in the middle, and that the height of the hall conforms to its length and breadth.

With regard to the various reports that have been recently current regarding the future activities of that very distinguished conductor, Signor Arturo Toscanini, and most of which seem to have emanated from the musical critic of the New York American, Henry Theophilus Finck of the New York Evening Post laconically remarks that his friend Max Smith "seems to be in telegraphic, telephonic, telephotographic and telepathic communication with Toscanini every hour of the day." Evidently, however, Smith hasn't heard from Toscanini lately, for his recent announcement that the great master is to go to London is unwarranted. There were negotiations, but they fell through.

It may be that the enterprising Mr. Smith has a very lively and fertile imagination. That is what the authorities over at the Metropolitan seem to think with regard to his recent announcement as to the artists of Cleofonte Campanini's company which they are said to have engaged.

A story has gotten out to the effect that Herbert Putnam, the Librarian of Congress, some time ago had a violent altercation with Oscar G. Sonneck, who was for a number of years Chief of the Music Division in the Library. In fact, he held the position since 1902. Some time ago he resigned to join the distinguished music publishing house of G. Schirmer, Inc., of New York.

The report is to the effect that Mr. Sonneck was found to be pro-German in his sympathies.

That Mr. Sonneck was inclined to be pro-German in a musical sense is not to be wondered at, for he was educated at the Frankfurt Gymnasium and at the Heidelberg and Munich Universities, but I doubt very much whether it is just to credit him with any particular sympathies on behalf of the Huns. Not only did Mr. Sonneck represent the United States at the International Congress in London and Rome in 1911, displacing thereby the late unlamented Mr. Marc A. Blumenberg, who was originally appointed by the then President Taft, but he has shown a particular interest in

the whole cause of American music and has done a great work as bibliographer and in the way of research in the field of early American music. Some of his books are accepted as authoritative, particularly his "Bibliography of Early Secular American Music," "Early Concert Life in America," "Early Opera in America," and other works of similar character, while his historical report on the "Star-Spangled Banner," "America," "Hail Columbia" and "Yankee Doodle" is continually referred to.

Mr. Sonneck is now the editor of that fine and already noted publication, the *Musical Quarterly Review*, brought out by the Schirmers, and is doing notably good work.

I refer to the matter because in our just resentment toward the Huns we are sometimes apt to be unjust to men of German birth or descent who are good Americans at heart, though naturally if they have been trained in music, and particularly in the musical field, one cannot expect that they should at once lose all their reverence for the great German composers or their sympathy for German music and musicians.

Beryl Rubinstein, the young Russian pianist who made a distinct and serious impression in New York City, has reached Jacksonville, Fla., in the course of his present concert tour. Jacksonville has naturally received him with open arms, for it was in that city that he came and played his way, as the local paper says, into the heart of Mrs. Isadora Zacharias, his foster mother, who it appears has had much to do with furthering his career.

Incidentally, of course, Mr. Rubinstein has been interviewed by the *Florida Metropolitan* of Jacksonville, a leading paper in that State. In the course of that interview Mr. Rubinstein has exploited his opinion as to musical conditions in this country and when he was asked what effect the war had had on music it seems he replied:

"I do not believe any noticeable change will take place. American people do not have time to make music, and besides, they have not the temperament for it. Russia is the very soul of music. Furthermore, I believe that as soon as the intense feeling for Germany is overcome students will study there just as before the war, for one has to acknowledge that they are the best instructors in the world, although they are not the best musicians in the world."

Reminds me of the story that is told of a student who came up for his examination for the degree of doctor, in Vienna, in the olden days, and who, having been asked one question, to which he replied, was dismissed by the professors. Being very nervous at what he thought such curt treatment, and later meeting one of the professors whom he knew, he said:

"What's the matter? You asked me only one question."

"Oh," said the professor, "you had done so well in your written examination and also in your diagnosis in the hospital that we did not think it necessary to trouble you further, especially as you have passed with high honors."

"Yes," said the student, "I did not think you could find out what one knew with one question."

"Let that not trouble you," responded the professor. "It is true we cannot find out what you know with one question, but you have no idea what an ass a man may make of himself with one answer."

And so it is that Mr. Beryl Rubinstein may not be able to show what he knows of musical conditions in the United States in the course of five lines in an interview in a Florida paper, but he can and evidently has succeeded in —

In the first place, if the American people are so unmusical as Mr. Beryl Rubinstein seems to think, how is it that he to-day is having a successful tour supported by one of the oldest and most distinguished piano concerns in this country, the noted house of Kranich & Bach of New York, whose instruments deserve recognition as belonging in the highest artistic class. And if the Americans are so unmusical, how is it that Mr. Rubinstein has already been accorded the recognition he has received not only from the press but from those who have heard him?

And furthermore, has this young gentleman ever thought that 40 per cent of our population are of foreign birth or foreign descent, and that a very considerable proportion are Russians?

As regards the Americans not having a temperament for music, it may be well for Mr. Beryl Rubinstein to inform himself. We have in this country at least a half a dozen symphonic orchestras, all superior to the one or two that they have in France. As far as Russia be-

ing a great country for music, there is very little music of any kind outside the cities of Petrograd and Moscow, except in the way of the folk song and dance. Of late years Russia has shown us that she has some noted composers. But none of them to-day rank with the great German, French or Italian composers of the past or of the present. We ascribe to Russia a great deal in the way of music which properly belongs to the Poles. That may be information for Mr. Beryl Rubinstein.

And now one further point on which Mr. Beryl Rubinstein evidently needs information, and that is that it is positively necessary to-day to go to Germany for a musical education. How about the German musicians and music teachers in this country? Are they not just as good as the German musicians in Munich, Dresden, Vienna or Berlin?

Mr. Beryl Rubinstein is still a young man. Perhaps some day when he is interviewed with regard to musical conditions in the United States he will talk more sanely, and also more sensibly, because by that time he will have acquired a little information on matters of which he evidently to-day knows little or nothing.

Referring to a noted piano house, in reference to its support of talented musicians, reminds me that only recently James Gibbons Huneker of the *Times* took occasion, in writing of a concert of another artist of similar name, Arthur Rubinstein, to say:

"Let us add that Arthur Rubinstein had as an accomplice in his music making an instrument orchestral in tonal beauty. Only the absurd convention that allows us to speak of an Amati, a Guarnerius when a violinist plays, yet forbids the name of even an American instrument, estops us, though we say all when we say that it was a pianoforte Stradivarius."

It appears that the particular instrument in question was a Steinway concert grand.

There has been for years an unwritten law on the daily press by which it is impossible to mention the name of the maker of a musical instrument, especially a piano, even when the instrument contributes materially and significantly to the success of the performance. This law, under which any reference to the name of a manufacturer is omitted, even when such would be not only proper but just, arises from the unreasoning jealousy of newspaper proprietors, managers and editors to give what they call a "free advertisement." This again, of course, is based on the fact that newspapers, under the existing conditions of publication, must depend upon their advertising to defray the tremendous deficit between the revenue derived from their sales and subscriptions and the cost of production.

But this unwritten law goes even further, as was very significantly stated a few years ago by Charles Steinway, the distinguished head of Steinway & Sons. Referring to the fact that a leading foreign government had conferred a decoration upon him and his house for notable service, not only in the development of the piano industry, but in the cause of music, he said that the news would not find a place in any of the daily papers. But at the same time, if some irreconcilable member of the Steinway family were to bring suits against the concern, suits which he considered had no basis whatever, the daily papers would promptly give the matter, particularly the charges, extensive space, so that it had come to a point where for anything in the way of proper recognition for the work his house was doing in promoting the interests of music and for the high artistic character of its product, it had to look to the technical press, and particularly to the musical papers.

This attitude on the part of the daily press goes right along the line. Except when a man dies, his life work, which may have been of great service to the community, is rarely alluded to. But let some scandal arise, even perhaps relating only to a distant relative, and his name would promptly be brought into print, with all the accompanying discomfort, even disgrace. In fact, he would only get belated recognition when he died, and then, of course, the recognition would be contained in the obituary notices.

As a wit once remarked: "You have to do something scandalous or commit a crime to get promptly, with your picture, into 'all the news that's fit to print.' But do something by which the cause of human progress is furthered, produce something which enables a great artist to carry the message of the composer to enthusiastic audiences, and the blue pencil of the censor of the daily paper

rules out any mention of your name. That can only get into the advertising columns or into the technical press."

You may remember that in speaking of the very successful debut of a pianist, a charming little lady, a daughter of Bohumir Kryl, I spoke of him as "an old Bohemian musician." And now the dear good gentleman writes me, protesting against being considered "old," as he says he is only now 43 years old.

So I take that back. Then, too, Mr. Bohumir Kryl objects to my speaking of him as "a good cornetist in days gone by," for he says he is still a good cornetist and a solo player. I intended simply to say that whereas he had been a cornetist in former days, he was now the able conductor of a band of distinction.

However, I take that back, too, so that I trust with this apology Mr. Bohumir Kryl, conductor of the Kryl Band, will sleep in peace and no longer have any hard feelings toward "yours truly."

Some of the Italians have made sincere and persistent efforts to acquire skill in "the great American game," which the following story may illustrate:

It seems that a few friends, including the redoubtable and inimitable Antonio Scotti of the Metropolitan and Gianni Viafora, the cartoonist, were engaged for comparatively moderate stakes in a game of "Jack Pots," where, you know, you cannot open the play except you have what is called "Jacks or better."

The deal went round several times, nobody evidently being able to reach "Jacks or better." And then the fun began, and the betting. Finally, when there was a considerable pile of chips in the middle of the table, Scotti and Viafora found themselves the only two left.

"Scusi!" said Gianni, "may I ask a question?"

"Certamente," replied Scotti, with habitual politeness.

"Tell me," said Gianni, "do a flush beat a straight-a, or do a straight-a beat a flush?"

"Diavolo!" gasped Scotti, as he laid down his cards. "I have only got two aces."

"Well," said Gianni with a smile so childlike and bland that the heathen Chinese might have envied it, "I only wanted to ask a question. All I have got is two ten!" And then Gianni took the pot. Scotti said nothing, but there was a gleam in his eye which prompted Gianni Viafora, as he cashed in, to plead that he had promised his wife to go home early. Meantime, he has not been heard of in his accustomed haunts and is studiously avoiding the haunts frequented by Scotti, says

Your
MEPHISTO

MATZENAUER AGAIN FREED

Hungarian Singer Receives Second Divorce from Ferrari-Fontana

An interlocutory decree of divorce was granted to Margaret Matzenauer from Edoardo Ferrari-Fontana in the Supreme Court at White Plains by Judge Arthur S. Tompkins on April 1.

This ends the three-year struggle of the contralto to sever her marriage to the Metropolitan Opera Company tenor and former member of the Italian army. The war and the conflicting national interests of the two artists, as well as conflicting personal affairs, led to the first trial for divorce in 1916. The divorce decree won in the first trial was overruled in the Appellate Division, in May, 1918, and a new trial ordered.

The couple have one child, Adrienne, five years old, whom her father is to be allowed to visit occasionally.

Boise Hears Casals and Operetta Given by School Forces

BOISE, IDAHO, April 4.—Pablo Casals, the famous 'cellist, gave a splendid recital March 27 and won instant favor with his audience. The audience was far too small for such a great artist.

One of the most successful amateur opera performances that has been given in this city in several years was presented last Friday night by the Boise High School. The "Mikado" was given before a house that fairly taxed the seating capacity of the Pinney Theater. The school orchestra of twenty-five players furnished the support. Robert Crossland, the High School music director, was the conductor.

BRIDGEPORT, CONN.—Geraldine Farrar was in this city last night to visit her husband, Lou Tellegen, who is playing here in "Blind Youth."

Position for Girl (Music Student preferred) with Publishing Concern. Must have experience keeping records or filing. Accuracy, neatness, some knowledge of musical names and terms essential. Hours from 9 to 5.30. Good opportunity for ambitious applicant. Address, stating qualifications, age and experience, Box J. M., Musical America, 501 Fifth Avenue, New York.

Ernest Bloch's String Quartet Called One of the Greatest Works of Our Day

Swiss Composer's Score Which Flonzaleys Introduced Is Published—A Work Containing Some of His Ripest Thought—Begun in Geneva and Completed in New York—Its Composer's Analysis of the Quartet's Spirit and Intent

IN midsummer of 1916 a modest man (and a very great one) left his native Switzerland to pay his first visit to America. That man was Ernest Bloch. He carried with him to this country an armful of original scores, and a conductor's baton. Upon the adventures, harsh and happy, that fell to Mr. Bloch's lot from that day to this the writer has no intention of touching. It would make an absorbing story, and one that needs an abler pen than ours to do justice. What we intend to concentrate on here is a single work of this Swiss music maker's, a work which served to discover to New York the quality of Mr. Bloch's gift. We have in mind his String Quartet in B, begun in Geneva in June of 1916 and completed in New York in September of the same year. That magnificent, full blooded score was performed for the first time anywhere at a special concert in New York on Dec. 30, 1916, by the Flonzaley Quartet, to which it is dedicated and for which, indeed, the work was composed. After sufficient repose upon the traditional shelf the work has been published by G. Schirmer.

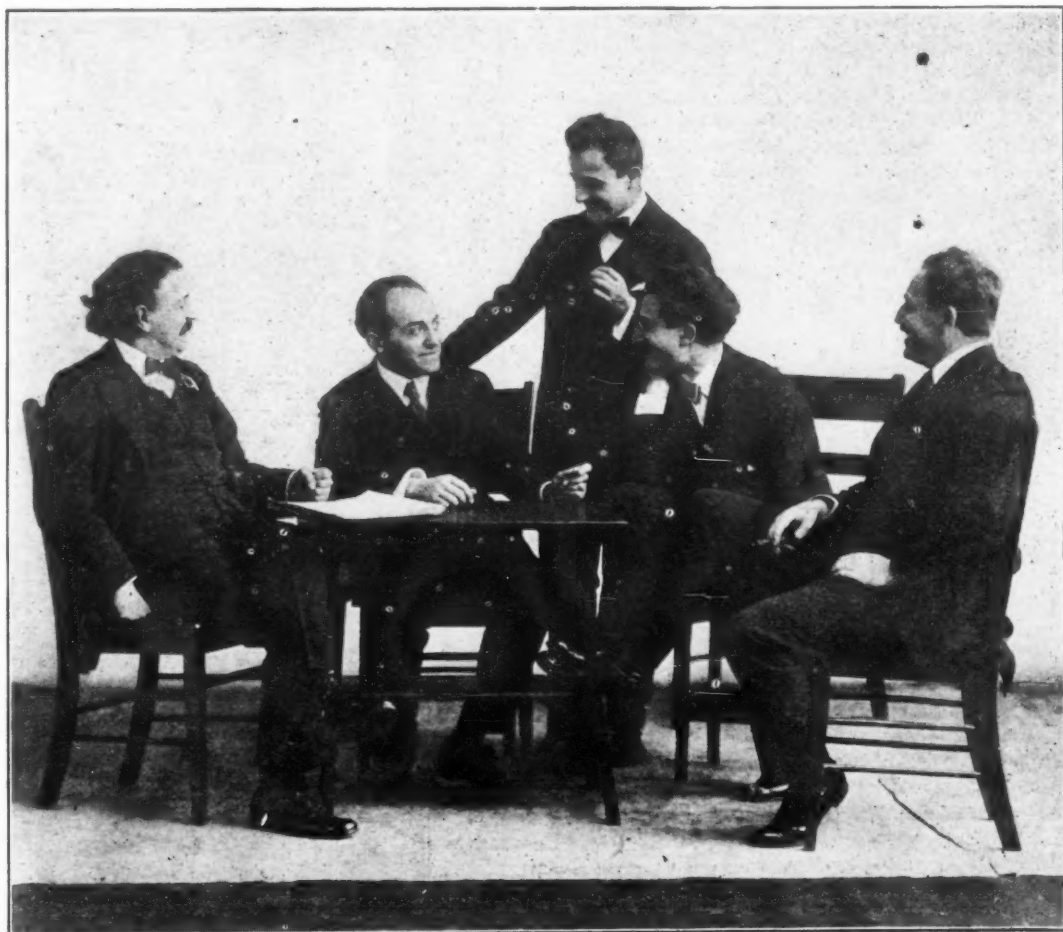
If you have never heard any of Ernest Bloch's music mere words can convey only slightly and inadequately an idea of its singular character. It is music that you are either for or against; it wins its composer fervent friends or implacable enemies. Even the latter dare not—for very good reasons—deny this unique man's amazing technical mastery. But his music exhibits more than craftsmanship of a consummate order—its every page bears the impress of a leonine personality. His creations are the creations of a man who dares to be himself whether the world approves or no. When he is moved every fiber in him reacts, participates in the emotion. Not religious in the accepted sense it so happens that he is best known, in America at least, as a "Jewish composer," i. e., as a specialist in Jewish music. It is not fair to Ernest Bloch to tag him with a name; he is first and last a musician, and his compositions reflecting the spirit of Judaism, grand and impressive as they are, by no means represent the complete essence of his genius. Nevertheless, there is no gainsaying the fact that something of the East, something old, bitter, corrosive, something that eats at the soul of an harassed people, creeps into and colors everything that leaves his pen.

Something, very much, perhaps, of that salty flavor is in his String Quartet. Into these pages the composer has poured some of his ripest thought; passion, a joyous frenzy, has spurred him on. He has forged a fine thing of fine metal. But no one can interpret the soul of a work as can its own maker; we shall quote Mr. Bloch's words regarding his Quartet which appeared in *MUSICAL AMERICA* in an article written by Frederick H. Martens shortly before the composition's première.

As Mr. Bloch Regards It

"The *quatuor* comprises the usual four movements, but is quite free in form and development. The first movement, *Lamento*, is essentially Hebrew, a mingling of violence and grief. I ask my friends, when they play it, to think of the Bible, the ardor of the Psalms, and the hot pulsing blood of the Orient. I ask them to think of those poor devils whom one meets at times in the streets or along country roads, with long beards, dirty, sad, despairing—and yet holding fast to some obscure glimmering hope while they mutter their Hebrew prayers. I have tried to express something of all this in the *Lamento*—and I feel that one theme (in the viola) almost speaks to this effect.

*QUATUOR A CORDES. BY ERNEST BLOCH. Price Score, \$2.50. Net: Parts \$5.00. Net: New York and Boston: G. Schirmer.



Ernest Bloch, the Swiss Composer, Whose Notable String Quartet Has Just Been Published, and the Members of the Flonzaley Quartet (as It Was Then Constituted), to Whom the Work Is Dedicated. Seated, from Left to Right, Adolfo Betti, Mr. Bloch, Ugo Ara, and Ivan d'Archambeau; Standing, Alfred Pochon

"The whole movement is very free, a continual fluctuation of motion and nuance. Some of my themes are a direct result of my recollections of a painting by Gauguin. They embody something of Tahiti of the distant Papuan Isles, especially in an ornamental passage where the four strings, suddenly leaving their proper orbit for a moment, rely altogether on polyrhythm and sonority to obtain a genuine exotic effect. . . .

"I told my friends, the Flonzaleys, that the *Allegro frenetico* which follows the *Lamento* might make them grit their teeth at first. But it is sincere—I despaired of mankind in general at the time I wrote it—and it reflects a good bit of my most intimate feeling and the grimace of disgust which I preface cut at humanity at large.

"The third movement, the *Pastorale*, is 'chamber music' composed almost altogether in the open air, in the woods or on the mountains. I used to make little excursions with my wife and children into the beautiful country into the environs of Geneva and Neuchâtel and, far away from the distractions of the city found in nature the inspiration I sought. . . . It is not a *Pastorale* in the usual sense of the word. It is, rather, a reverie evoked by solitude and nature. In it the 'dolorous theme,' of the first movement reappears in a transition full of serenity and tenderness, and other themes are folk-themes 'of the countryside.' Two of my themes, a dance theme and one of a 'savage lullaby,' I borrowed from an earlier drama, never completed, of the Lacustrian epoch—the age of the lake dwellers.

"The *finale*, an *Allegro con fuoco*, is rhapsodic in style, and is intended to emphasize the subtle bond of character which, without a set program, links together the four movements of the quartet."

A Terrifyingly Difficult Work

The Quartet has received but few performances since its première. Indeed, no organization outside the Flonzaleys has ventured to play it, to the writer's knowledge. Now, why is this so? Here's a modern masterpiece, if ever there was one, and it must needs go a-begging for hearings. It is true that the score is terrifyingly difficult, but it has been played and it can be played. The writing for the several instruments is never ill devised, awkward, or "ungrateful." Mr. Bloch understands the real genius of instruments far too profoundly to commit such a technical sin. The counterpoint is that of a supreme master, born of a vast store of knowledge and grounded in the purest and best tradition. Melodically the Quartet is similarly fortified. Do not look here for the

obvious, treacley stuff that passes for melody in this century. But if you care for music lines that are at once noble and subtle, bold and refined, exquisite, in a word, consult the *Pastorale*, an *Andante molto moderato*, with its lovely "call" and echo (viola and violin) and its fresh, picturesque, quasi "hunting" episode. A gem of bluest water.

One could write many paragraphs about this composition. They would all come to the same thing and can be expressed in far fewer words by saying: This Quartet is one of the greatest pieces of music composed in the last twenty years. (At least, such is our sincere, considered opinion.) B. R.

MENGES CHARMS DUBUQUE

English Violinist Wins Admiration in Her Recital—Other Events

DUBUQUE, IOWA, April 2. — Isolde Menges, the violinist, appeared in a recital of exceptional interest, March 24, including in her program the Tartini "Devil's Trill," Air on G String, Bach, and several numbers by Kreisler and Saint-Saëns. She was ably accompanied by Eileen Beattie. Miss Menges aroused the utmost admiration by her technique and the sincerity of her art.

Edward Atchison, tenor, of Chicago, and Ada Campbell, pianist and accompanist, gave a recital at St. Luke's Church, Tuesday evening, before a very large audience, which listened with rapt attention to the young singers.

Mrs. Ruegnitz of the Dubuque Musical College gave her second piano students' recital last Tuesday, when her advanced pupils were assisted by Misses Friedrich and Conrad, and Mrs. Ruegnitz at second pianos in the concerted numbers. Marie Parnell contributed two vocal numbers, Irma Stueck playing her accompaniments.

The Graduates' Class, 1919, of Dubuque Academy of Music gave a program, March 24, assisted by Mrs. A. C. Kleine at the second piano, in concerted numbers.

St. Patrick's Choir gave a concert, March 24, at Recital Hall, under the auspices of the Sherman Circle. The choir was directed by Miss O'Rourke. R. F. O.

Eleanor Spencer Delights Wooster, O.

WOOSTER, O., April 2.—The one word "superb" sums up the piano recital given in Memorial Chapel recently by Eleanor Spencer of New York. Miss Spencer exhibited her completely developed technique which responds to every demand. Her interpretations were marked by breadth and majesty. N. O. R.

ROSE AND CHARLOTTE PRESSELLE IN DEBUT

Rose and Charlotte Presselle, Pianists. Joint Recital, Aeolian Hall, Afternoon, April 2. The Program:

Variations on a Beethoven Theme, Saint-Saëns; "Turkish March" from the "Ruins of Athens," Beethoven; "La Coquette," "Le Rêveur," "Polichinelle," "Silhouettes," Arensky; Scherzo, Op. 87, Saint-Saëns; "Concerto Pathétique," Liszt; "Valse Paraphrase," Chopin-Schuetz; "En Blanc et Noir," Debussy; "Rhapsodie Espagnole," Albeniz.

Uncultivated a few years ago, the field of the two-piano recital seems to-day in danger of overcrowding. This is a serious matter, as the available literature is too limited to allow such entertainments any considerable variety or scope. In consequence one gets at one of these functions pretty much what one gets at the other. There seems no good reason why a team of pianists should not sometimes join hands at a single keyboard and play four-hand compositions. In that way we might hear at last such works as the superb "Symphonic Dances" of Grieg, of which the general (and to speak the truth most of the particular) public is triumphantly ignorant.

Rose and Charlotte Presselle, the latest pianistic tandem to reach these fair shores, gave at least one composition of absorbing interest at their recital last week. This was Liszt's "Concerto Pathétique," a work of large design and potent beauties, dramatic and sentimental, a kind of half-brother to the B Minor Sonata, to which its thematic stuff is allied by ties of blood. For the presentation of this alone the concert would have justified itself.

But the young women rank conspicuously among the joint piano recitalists we have been hearing. Pupils of Felix Fox, of Boston, they exhibit a noteworthy technical command and a rare sense of sympathetic, not to say intuitive ensemble. Much of their playing was brilliant, even if in the long run the element of diversity, of varied coloristic capacity was absent. But they did the *Concerto* admirably and also Saint-Saëns's scholarly but dry *Variations* and *Fugue on the Theme of the Minuet* trio in Beethoven's Sonata, Op. 31, No. 3. Not even their efforts could save the same composer's Scherzo, Op. 87, from its harrowing dreariness.

The two pianists enjoyed an extremely cordial reception. H. F. P.

FANNING FIGHTS ELEMENTS

But Is Victorious in Entering Canada, as Throughout Present Tour

Cecil Fanning, baritone, who with H. B. Turpin, pianist, is at present touring the West, is meeting with decided success in his many appearances. His tour began March 3 in Pittsburgh. Other dates took him through Illinois, Wisconsin and North Dakota.

"We then entered Canada," Mr. Fanning writes. "Entered" is the word, for we had almost to enter *via* a snow-plough. Such ice! Such snow! Such cold! Happily we have now crossed the Rockies and are enjoying spring sunshine, green grass and flowers."

In Canada Mr. Fanning was especially commended for the well chosen programs he presented. On March 26 he sang with signal success in Vancouver. This was followed by appearances in Seattle, Spokane and Portland. His California engagements will busy him for three weeks.

"On this tour," Mr. Fanning says, "we are having great success with the new Cadman song set to words from my pen, 'The Doe-skin Blanket.'" Other works with which he delights his audiences are Haydn numbers, Wood's "Roses of Picardy," Ward-Stephens's "Christ in Flanders," Vanderpool's "Values" and "I Did Not Know" and Edna Paine Fenimore's "I see you in all things lovely."

By invitation, members of the National Association of Organists from New York and the vicinity met Walter Gale for a "console party" in the choir of the Broadway Tabernacle on the afternoon of March 31.

EDWARD MORRIS' ART GROWING Apace

Edward Morris, Pianist. Recital.
Æolian Hall, Afternoon, April
3. The Program:

Toccata and Fugue in D Minor, Bach-Tausig; Dances in G Major and C Major, Beethoven; Impromptu, Op. 36, Nocturne, Op. 9, No. 1, Etude in Octaves, Op. 25, No. 10, Waltz (posthumous, No. 2), Ballad, Op. 23, Chopin; Sonata, Op. 31, No. 3, Beethoven; "Fifths" (A Fragment), Felix Deyo; American Humoresque, Novellette, Nocturno, No. 3, Liszt; "The Erlking," Schubert-Liszt.

Edward Morris is developing into a superb pianist. There was recognition for his unusual skill when he first challenged the attention of a New York audience several years ago, though admiration was tempered by the young man's immaturity. Successive appearances have steadily bettered the first impression. It would be amiss to credit Mr. Morris with the full florescence of his powers even now, but he is at all events traveling the upward path, and that with dispatch. The impetuosity of youth still leads him into excesses or prevents him from penetrating the deepest secrets of some of the music he essays. But there is a fund of vitality in all he does, a splendid vigor of rhythm, sound technique and illimitable assurance. The subtler phases of imagination are still wanting, but will come later.

He played Bach tumultuously last week. It abounded in sheer physical exhilaration. It was dynamic, virile, exciting, even when it wanted something of clarity. And the two delightful dances of Beethoven (they might pass for Schubert) became devilishly provocative, irresistible.

Chopin and the Beethoven sonata were much less happy. Mr. Morris played many pages of them too fast. Of the impromptu and the G Minor Ballade he missed the poetic essence. Beauty of tone distinguished the Nocturne, and a formidable onset the study in octaves. But there was no intimation that the pianist appreciated the pregnancy and significance of the interrogative motive of three notes that constitute the crux of the first movement of the sonata.

A set of three new pieces by Felix Deyo proved mildly diverting if unoriginal music. The first, for some reason called "Fifths," is Chopinesque. The second, "American Humoresque," which earned a repetition, might be transfigured Chaminade. The "Novellette," the most ambitious of the three, is also the best. The pianist set them forth with hearty zest. H. F. P.

Princess Tsianina and Indian Troupe
Sing for Army in Germany

MANDERSCHIED, GERMANY, March 6.—Last evening at Bernecastle on the Mosel, the headquarters of the 90th Division, Princess Tsianina Red Feather's troupe of Oklahoma Indians made their first appearance as A. E. F. entertainers and were indeed successful. The troupe,

selected by Princess Tsianina Red Feather from soldiers of the 90th Division, which consisting principally of Texas and Oklahoma men, is entirely composed of full-blooded American Indians. The program consists of two parts, the first depicting the Indian in his aboriginal sphere. This included native dance and song by the entire cast. At the conclusion of the first part Princess Tsianina sang "The Moon Drops Low," which made a profound impression.

The second part of the program depicted the Indian of to-day. Princess Tsianina sang most tastefully a group of Indian songs, arranged by Cadman. Her characteristically witty comments on the program afforded no small amount of pleasure and kept the audience in merry mood. The organization is destined to be a permanent one and it is hoped that our friends in America shall some day have the opportunity of hearing them. A. B.

GODOWSKY INTERESTS HARTFORD AUDIENCE

Pianist's Recital and Singing of Janacopulos with Prutting Forces
Features of Week

HARTFORD, CONN., April 1.—George Kelley presented Leopold Godowsky in a recital at Unity Hall, March 25. The audience was good-sized and most appreciative. Mr. Godowsky presented the following program: Sonata, Op. 35, B Flat Minor; Impromptu, Op. 36, F sharp; Waltzes, Scherzo C Sharp Minor, Chopin; "A Night in Granada," Goldfish; "Reflections in the Water," Debussy; Polka in A Flat, Rachmaninoff; Concert Study, F Minor, Liszt; Campanella, Paganini-Liszt; Two Polish Songs, Chopin-Liszt; "March Wind," MacDowell; Humoresque from "Miniatures," Godowsky; Toccata, Op. 111, from Fifth Piano Concerto, Saint-Saëns. The audience was representative largely of Hartford's musicians and most appreciative and Mr. Godowsky responded with several encores.

The Hartford Philharmonic Orchestra gave its third and final concert of the season March 27 at Parsons Theater. Robert H. Prutting conducted and Vera Janacopulos, soprano, was the assisting soloist. The orchestra played Toccata, F Major, Bach; Overture to "Mignon," Thomas; Suite for Orchestra, Op. 42, MacDowell; Symphony No. 6, in B Minor, Op. 74, Tchaikovsky. Miss Janacopulos sang "Un bel di," from "Madama Butterfly," with orchestral accompaniment and a group of songs accompanied on the piano by Margaret Challet. The audience was appreciative of the work of both orchestra and soloist.

Miss Janacopulos was recalled several times after her aria and after her group of songs graciously added an encore. Miss Challet's accompanying was artistic. T. E. C.

TACOMA, WASH.—The annual mid-year concert of the Annie Wright Seminary musical department, presented a large number of vocal and instrumental pupils, assisted by the school chorus. Mrs. L. B. D. Bartlett, prominent singer and composer of the Northwest, recently directed a delightful concert, introducing inter-tribal Indian songs given in costume.



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Courier Musical, Paris: "Most comprehensive musician; a marvellously developed technique and a spirit truly sincere."

Le Monde Musical, Paris: "His playing possesses strength and sentiment, brilliant and alive with color—many recalls."

La Figaro, Paris: "His success was instantaneous. The finesse and delicacy delighted his audience."

Herald, New York: "Is a player of many excellent qualities—has a fine command of tonal shadings."

Times, New York: "Has a good tone and clear, crisp style—a fine command of shadings."

Mail, New York: "Has an extraordinary touch but with plenty of reserve power."

Globe, New York: "Brilliant technique, platform magnetism, taste and comprehension."

Louisville, Ky. Times: "A pictorial pianist, one who visualizes the composer's meaning, gives it life and body."

San Francisco Chronicle: "Surely a Liszt pianist, not too obvious, but inviting."

Musical Review, San Francisco: "An artist of highest rank. Technique flawless, and interpretation impressive."

Los Angeles Times: "Extremely fine pyrotechnics, not unlike de Pachmann, whom he resembles."

Los Angeles Express: "Through his playing shines the soul of the artist, many facets reflecting all emotions."

Pacific Coast Musician: "Superb technical equipment and thoroughly artistic conceptions. Held the audience through two concertos with L. A. Symphony orchestra."

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Delightful Charm



Miss Muri Silba, who gave a piano recital last evening at Aeolian Hall, has an agreeable touch and nimble fingers. Her crisp and clean-cut performance of Bach's Chromatic Fantasia and Fugue, the first number on the programme, immediately gave promise of a pleasant evening, and expectations were not disappointed in the pieces that followed. Miss Silba does not pound. She has true strength, a well developed technique and an excellent understanding of the music of various composers. Compositions by Schumann, Chopin, Debussy, Moszkowski, Glazounov, Liszt and others were played in the requisite style peculiar to each composition and, when occasion demanded, brilliantly. Miss Silba not only plays well, but her playing also gave pleasure.—New York Tribune, February 28, 1919.

Muri Silba, "Poet of the Piano," engrossed the attention of a critical and pleased audience at Aeolian Hall last evening. She played an extensive and eventful programme with fine facility, unusual imaginativeness and singularly polished technique. Beginning with Bach's Chromatic Fantasia and Fugue, the handsome young pianist roamed with admirable ease and authority through the most difficult soil by Schumann, Chopin, Debussy, Moszkowski, Rubinstein, Poldini, Glazounov and Liszt. The picturesque manner and moods of sentiment of the pianist pleased the audience, which was lavishly appreciative.—Morning Telegraph, February 28, 1919.

Muri Silba gave a recital at Aeolian Hall last night. "A Poet of the Piano," Jules Daiber calls her. Well, no need to quarrel with him over that. Miss Silba has understanding and sentiment and a control of the keys which makes her expositions interesting. Her programme included compositions by Bach, Schumann, Chopin, Debussy, Moszkowski, Rubinstein, Poldini, Glazounov and Liszt, played to the manifest pleasure of a large audience.—Evening World, Friday, February 28, 1919.

Miss Silba's Chopin—the Fantastic Impromptu the E Major Nocturne chiefly—was the Chopin of the miniaturist in delicacy, but decidedly interesting from this point of view. Debussy's "La fille aux Cheveux de lin" was played with a delightful charm.—Evening Journal, Friday, February 28, 1919.

Muri Silba gave an interesting piano recital before a large audience in Aeolian Hall last evening. In the selections by Chopin and Moszkowski Mme. Silba displayed qualities of sympathetic interpretation and accomplished musicianship that well earned the applause she received. The concluding number, Liszt's "La Campanella," stirred the audience to a demonstration.—Evening Mail, February 28, 1919.

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DISCORD FOR DISCORD'S SAKE MEANS DEGENERATION, SAYS LENORA SPARKES

English Soprano Deplores Spread of "Music Bolshevism"—Thinks War Will Bring England Great Literature—"Harmony Above All Things"

By CLARE PEELER

HEALTH of body and mind; simplicity of viewpoint; a charming repose of manner; all these strike one most forcibly in talking with Lenora Sparkes, the fair-faced, blue-eyed, soft-voiced English soprano of the Metropolitan Opera. One appreciates, somehow, just why the word "dependable" has been used so often about this young singer, even if one had never heard of her frequent and successful "last-minute" assumption of important rôles besides her own.

"Naturally, however, one doesn't care to regard one's self always in the light of a stop-gap," she smiles. "So I am very glad to have made a new contract that will admit of my doing much concert-work while still holding my place in the Metropolitan forces."

"I feel that one can express one's own individuality more forcefully in concert than in opera, where the truest artistry sinks one always into the *ensemble*," she added. "Just now I am working much on some French songs that interest me greatly, and that I expect to include in my forthcoming programs."

War's Results in England

Miss Sparkes is especially well qualified to discuss the respective merits of operatic and concert singing, not only because of her thorough drilling in the former, as instanced by her years of service in the Metropolitan and Covent Garden companies, but because of her success in the latter. We spoke of an especially brilliant concert at which she had assisted, in aid of the Liberty Loan, and then naturally of war conditions. Two years ago the soprano had returned to her English home for a season, and even yet the impression of the mental as well as physical devastation war had caused in England was full upon her. And there were other things.

"I think the very saddest was to see the splendid young men who were blinded," she said. "I sang at the St. Dunstan's hospital for them, and I assure you it was a hard thing to do. But their beautiful cheerfulness, their fine courage! It made me feel that there was part of the good back of all that horrible evil; I mean, that the bringing out of such qualities in men and women paid for some of the suffering."

Her gentle, unaffected manner was touched by a deep feeling when she said this and when she showed me the portraits of her sister's three sons. One of them, as she told me, had been at the front for the entire four years of war and had escaped unscathed, though cited three times for special bravery; the others were also doing their part well, as she added, with some natural pride.

"I think, perhaps, war will take us back to *melody* in music," she said. "This chaotic, degenerate, frenetic style of so-called music that has come to the fore recently, represents nothing in the world to me but Bolshevism in art, pure and



Photo by Bain News Service
Lenora Sparkes, English Soprano of the Metropolitan Company, Who Has Distinguished Herself There and at Covent Garden

simple; as we have seen it in politics. The same mad, degenerating tendency has been at work in the other arts, in painting and in literature; a breaking away from all that means law and order and order's most beautiful result, harmony. One can understand discord that resolves into harmony; but discord for discord's sake to me spells degeneration. I must have melody in the music that I hear; the other sort of thing leaves me with such a distressed sense of quarreling and anger that I cannot endure to listen to it. When I went recently to a concert where these so-called modern compositions figured, and heard one of these apostles of discord playing them, I could scarcely bear to hear the program through, it made me so miserable.

Loves All Things Harmonious

"I love all things joyous and harmonious; dancing, such as Bolm gives us, and such as Mordkin and Pavlova gave us, is a joy; but dancing must be like theirs, a beautiful expression of lovely things; not a distortion, like some that one sees."

We spoke again of England, her beloved home, and of the results to its art foreshadowed by recent happenings, and Miss Sparkes remarked:

"I look really more for the expansion of great thoughts to come in English literature after the war, rather than in English music. Literature has always been our favorite form of artistic expression; we have never had a composer that ranked in music where our Shakespeare ranks in literature. Indeed, where is the composer that does rank with him? He had, if you like, that marvelous simplicity that in art stands for so much, that exquisite naturalness that is the greatest art. Where shall we find that in the composers of our day?"

It was suggested that some of them strove to splash their pictures in color

effects that left much to be suggested by the listener's own mind.

Debussy's Imitators

"Debussy does that to a certain extent, I think," Miss Sparkes observed. "And when I can sense what Debussy is getting at, so to speak, I can sing him. Otherwise, I can't. And he has a host of followers who imitate his broad suggestiveness without having anything really to suggest. They have exalted their technique at the expense of their thought."

Miss Sparkes believes very strongly in atmosphere and she is personally an excellent exponent of her own ideas. Certainly one leaves her with regret, so much of hearty, healthy, good thought radiates from her charming personality, so much fine sense and cheerful comradeship with all that is best in art lies back of her conversation. And one only needs to see the photographs that cover the walls of her living-room, all signed with cordiality and many with affection by her co-singers, to realize that others who have come in contact with her have felt likewise.

HEIFETZ THRILLS SYRACUSE THRONG

Rafaelo Diaz at Metropolitan
Admired in Recital—Mme.
Schnitzer Also Scores

SYRACUSE, N. Y., April 3.—Two distinguished artists were heard here this week, each gaining the applause of a large audience. Jascha Heifetz was presented by the Recital Commission of the Baptist Church at the Mizpah Auditorium, with André Benoist playing superb accompaniments. This was the violinist's second appearance here and he renewed his former triumph.

The other prominent artist was Rafaelo Diaz, tenor of the Metropolitan Opera Company, who was heard in an unusually interesting program of songs in the Hotel Onondaga, under the auspices of the Morning Musicales, Inc. Mr. Diaz's tenor voice of rare quality, his artistic powers of interpretation and his magnetic personality found instant favor with the audience. He gave many encores. Madeleine Marshall, a young local pianist of talent, played a group of solos on the same program. Mrs. J. Leslie Kincaid, one of the most gifted pianists of this city, accompanied Mr. Diaz with sympathy and verve. The program also presented a new work, a song-cycle, "A Garden Love Story," for tenor and soprano, by Dr. William Berwald of Syracuse University. Dr. Berwald was at the piano. Mrs. Laura Ormsby Goodrich, soprano, and Harry Wischoon, tenor, were the singers. The work was accorded an ovation, the singing of Mr. Wischoon being particularly noteworthy.

A recent concert by Germaine Schnitzer, given under the auspices of the Recital Commission, for the benefit of the Good Shepherd Hospital Fund, proved one of unusual interest. Mme. Schnitzer was warmly received and gave a delightful program. L. V. K.

Fire Destroys One of New England's Finest Organs

HOLYOKE, MASS., April 3.—One of the finest organs in New England was lost recently when the Second Congregational Church of this city was completely destroyed by fire. The instrument was rebuilt in 1909 when an echo organ was placed in the tower and a new organ added in the gallery. Included in the losses was the excellent music library of William C. Hammond, the organist.

TORONTO.—Mme. Grace Smith gave the second of her series of illustrated talks on "The Spirit of Music" on March 20, discussing the subject of "The Dance and Its Influence on Instrumental Music." The third lecture, on March 26, was on the "The Spirit of Counterpoint."

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Saginaw, Mich., News Courier, Oct. 1, 1918

"Alda, a real soprano and one whose like is rarely heard, gave 'Allor che i forti correno' from 'Attila,' and triumphed."

Toledo, Ohio, Daily Blade, Oct. 2, 1918

"Frances Alda was new to Toledo: she captivated her hearers and received numberless recalls. Her big and beautiful voice is flexible and brilliant and as it rings out in florid phrase or passionate expression, we understand quite easily how she has become such a commanding figure at the Metropolitan."

Duluth, Minn., Herald, Oct. 4, 1918

"Storms of applause brought Mme. Alda back again and again."

Duluth, Minn., Tribune, Oct. 4, 1918

"The beauty of her voice in its full rich power was a thing for amazement, a glowing thing that pulsed with light."

Sioux Falls, Ia., Daily Argus-Leader, Oct. 7, 1918

"Clear as a bell, excelling the harmony of the sweetest bird, the pure tones of Madame Alda went straight to the innermost depths of the heart."

Lincoln, Neb., State Journal, Oct. 10, 1918

"She can be wonderfully dramatic. Her voice is also marvelously sweet, with something of the quality of her fellow country-woman, Melba, both having been born in Australasia. Madame Alda has a warmth and sympathy of tone which Melba used to lack."

Albany Times-Union, Nov. 14, 1918

"This was the first appearance of Mme. Alda in this city, and Albany enjoyed the rare treat of her marvelous voice, beautiful in its charm and rare qualities. It is a voice which has adapted itself from the requirements of the concert stage to the requirements and demands of the operatic stage with facility, and in these phases of her art she is as convincing in one as in the other. She is vocally superb, and is dramatically convincing in every one of her selections."

Albany Knickerbocker Press, Nov. 14, 1918

"Je ne suis qu'une Bergere' of the same group was the most engaging bit of the singer's first appearance, for in it she introduced her remarkable ability for dramatic interpretation which has won for her no small part of her fame."

Albany Argus, Nov. 14, 1918

"It is a voice of rare beauty that comes from Frances Alda's throat; a voice adaptable to the dramatic and the lyric, and one with rare sympathetic quality. It is a substantial voice; one whose warmth of tone can shade off the nicest edge of colorature and, by excellent breath command, scale difficult phrases with consummate ease. It is the voice of a woman who is both actress and singer and who merges the two arts beautifully."

Rochester, N. Y., Times Union, Jan. 2, 1919

"The beauty and opulence of Mme. Alda's voice, as well as her gracious and charming personality, have made her a great favorite both on the concert stage and in opera, where she has won so many honors. She is one of the most gifted and brilliant singers of the day and her reception last night was notably enthusiastic."

Rochester, N. Y., Democrat, Jan. 2, 1919

"Long before the evening was over she was playing upon the heart-strings of her hearers in many moods, finding them delightfully responsive and in reward pouring out some of her most exquisite notes with a prodigality that did not seem to be daunted by the length of her program."

Providence, R. I., News, Jan. 13, 1919

"Possessing a soprano voice of delightful sweetness and wide of range, Mme. Alda won her way in the hearts of the audience from the start."

Waterbury, Conn., American, Jan. 17, 1919

"Mme. Alda disappointed no one, either in looks or in voice. She had been heralded as the most beautiful woman of the Metropolitan Opera Company, and this is readily to be believed. Her voice is a pure soprano of unusually clear, limpid quality, sweet and flexible yet strong, and her perfect enunciation, her command of different languages, and her versatility of expression, whether in the pretty song of the shepherdess, the brilliant gavotte from 'Manon' or the selection from 'Madama Butterfly,' the quaint old English songs, the folk songs, or the popular songs which are familiar to many, make her singing in every way delightful."



Photo © Underwood & Underwood

New Haven, Conn., Register, Jan. 15, 1919

"Mme. Alda possesses a voice of unusual range encompassing the delicate tones in the sustained high register of the Madame Butterfly aria and melting with equal facility into the warmer and deeper notes of several of the delightfully little lyrics in her first group of songs."

Springfield, Mass., News, Jan. 18, 1919

"To a glorious voice Mme. Alda adds quite a charming personality and a graciousness of manner that captivates. No more beautiful voice has been heard here in a long time, and its brilliant qualities were revealed to advantage."

Bridgeport, Conn., Post, Jan. 24, 1919

"Mme. Alda disappointed no one, her voice is pure soprano with a remarkable range, flexible and sweet. Her perfect enunciation, her delicate nuances, made her singing a delight in every way. Her varied and interesting program showed her splendid voice to its full advantage."

Galesburg, Ill., Daily Republican, Feb. 3, 1919

"Mme. Alda's first number disclosed a voice of exquisite purity and brilliancy with a most sympathetic quality. Her tones were so pure that the faintest pianissimo was distinctly audible in the back of the auditorium."

St. Paul Daily News, Feb. 7, 1919

"As for Mme. Alda, soloist of the evening, she might have sung even more than she did—and she was generous—and still not have satisfied an insistent and appreciative audience."

OPERA

New York Morning Telegraph, Nov. 22, 1918

"Not every prima donna on the grand opera stage has the opportunity afforded Frances Alda, the Australian nightingale of the Metropolitan in that Frenchie of modern French operas, 'Marouf.'"

"When Mme. Alda first appeared in 'Marouf' last season, impersonating an Oriental princess, the critics were in a quandary. They were downright puzzled to know how to justly apportion their praise between her voice and her form."

"You remember that she escapes from her sultan papa's palace, disguised as a boy. It was then that the audience, the staid and hoary-headed critics included, sat up and really took notice. For whatever division of opinion there might have been regarding the music or its interpretation, only one opinion prevailed regarding the beauty of line revealed in Mme. Alda's boy costume."

"The fleeting glimpse of the fascinating youngster, vouchsafed the audience just

as the curtain dropped upon the scene caused nothing short of a sensation."

"Isn't she adorable as a boy!" was the exclamation one heard on every side."

"In the Opera Club room, between the acts, the charm of the 'lad' was the toast. Rabaud's opera, it was voted, had at least two irresistible reasons for its presentation. Mme. Alda's singing was one—her 'lad' the other."

New York Times, Nov. 22, 1918

"Mme. Frances Alda made her first appearance of the season and delighted her admirers with her finished singing. Alda was gorgeously caparisoned. The now famous courtyard scene made the audience stare; but she was even more richly clad in the harem. And it was a pleasure to listen to her pure, well-trained soprano, which is as supple as her serpentine self—meaning the princess in the first duo, and in the episode when Marouf cries with much gusto: 'Je n'ai rien!' Alda played in true comedy vein. She was heartily welcomed. Her singing was applauded and her costumes evoked feminine gasps of envy."

New York Evening Telegram, Nov. 22, 1918

"Mme. Alda, as the Princess, sang and acted with spirit and distinction."

New York Herald, Nov. 22, 1918

"The solo of the Princess at the end of Act III was exquisitely sung last night by Mme. Alda."

New York Evening Mail, Nov. 22, 1918

"Even before she removed her veil, you knew that Frances Alda was going to be a fair princess, and later, in her dove-colored knickerbockers, she was an even more alluring boy. She sang with a clear freedom which she has seldom equaled. Her high notes were pure gold."

New York World, Nov. 22, 1918

"She looks, acts and sings the part adorably. Not the least of her achievements is when she is disguised as a boy, and the disclosures she makes—well, go and see them."

New York Sun, Nov. 22, 1918

"Her art has improved in recent seasons, owing to her perseverance in its cultivation."

New York Evening World, Dec. 2, 1918

"At very short notice, Frances Alda appeared as Marguerite. It was a very poetic conception of the heroine that Mme. Alda disclosed, appropriately garbed and expressively sung."

Philadelphia Inquirer, Nov. 19, 1918

"The character of the Princess provided Mme. Frances Alda with a sympathetic role for whose ingratiating impersonation she was in every kind of way equipped. It was an impersonation replete with sensuous beauty and vocal charm. Mme. Alda has a lovely voice which she used last night with her habitual skill, and her presence is such as rendered her embodiment of the deceived but forgiving Princess to the last degree impressive and convincing. There is no more satisfying artist on the lyric stage to-day than she, and in the performance under review she was no less satisfying and delightful than is her wont."

Brooklyn, N. Y., Citizen, Jan. 1, 1919

"Mme. Alda was a most excellent Marguerite. She sings the part better than Mary Garden or Geraldine Farrar. She is also more poetical than either commentator to the Gretchen of Goethe's conception."

Brooklyn, N. Y., Times, Jan. 1, 1919

"Mme. Alda was a charming Marguerite and her pure tones enraptured the audience as well as Faust."

Brooklyn Standard Union, Jan. 1, 1919

"It may be said, uneservedly, that her appearance, acting and vocalization were in complete accord with the requirements of the role. She possesses a natural voice remarkable in the purity of its upper tones, and uses it with ease and fluency. Her unrestrained delight upon discovering the chest of jewels, and the singing of the 'Jewel Song' itself (a song of brilliancy, as difficult as it is beautiful), was electrical in ecstatic fervency. In the finale of the prison scene, prior to the apotheosis, her vocal art was released to its fullest extent. The last high B stood out supernally."

New York American, Jan. 5, 1919

"Mme. Alda in the title role of Puccini's 'Manon Lescaut' was a beautiful girlish figure, and sang with lovely quality and method."

New York Evening Mail, Jan. 8, 1919

"Mme. Alda sang Mimi with a velvet voice."

New York Herald, Jan. 12, 1919

"Mme. Alda sang with exceptional charm, notably in the big aria specially written for her by Mr. Rabaud. She had many recalls and the eminent composer himself threw the prima donna a bouquet from his loge."

New York Morning Telegraph, Jan. 9, 1919

"Caruso as Rodolfo and Frances Alda as Mimi again shared the uproarious applause of their admirers."

New York Evening Telegram, Feb. 28, 1919

"Mme. Alda gave a delightful impersonation of Mimi."

Management: CHARLES L. WAGNER
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HARRY CUMPSON IN RECITAL

Young Pianist Makes Appearance in Æolian Hall

Harry Cumpson, who a year or two ago appeared in this city in a two-piano recital with a Boston associate, played all by himself in Æolian Hall on Tuesday afternoon of last week. The young man offered an assorted program, which began with a Glière Prelude and Beethoven's Sonata Quasi Una Fantasia, Op. 27, No. 1 (E Flat), ended with a Rachmaninoff Melodie and some Moszkowski pieces and included between these extremes César Franck's Prelude, Chorale and Fugue and a Theme and its consequent variations by Tchaikovsky (Op. 19, No. 6).

Mr. Cumpson's playing was of uneven merit. The Glière prelude—which is neither very interesting nor very uninteresting—received a performance that seemed to augur well. But in the Beethoven sonata there were some singularly maladjusted tempi and at other times a generally metronomic and unimaginative treatment. Decidedly better and more musical, on the other hand, was the weighty Franck composition, though the eloquence of its delivery was not consistently sustained. The pianist's tone is hard sometimes and metallic.

He is well dowered technically. But intelligent as he undoubtedly is, he does not always contrive to play interestingly.

H. F. P.

Mme. Hinkle Charms Montgomery

MONTGOMERY, ALA., March 27.—Florence Hinkle, the soprano, appeared in recital last night at the Sidney Lanier Auditorium, under the auspices of the Montgomery Music Club. The weather was inclement and the audience was not as large as the artist deserved, but she was very enthusiastically welcomed and appreciated by those who were fortunate enough to be present. Her program was an admirable one, and a more beautiful voice has seldom been heard in this city. Her singing of "The Main Cossack," an arrangement of a Russian folk-song, and "The Homeland," by Sidney Homer, were especially well done. Herbert Goode accompanied Mme. Hinkle in a most praiseworthy manner.

W. P. C.

Fresno Salutes French Band of Heroes



French Army Band, Capt. Ferdinand Pollain, Conductor, in Fresno, Cal.

FRESNO, CAL., March 24.—One of the most interesting of all events this year was the patriotic concert given by the French Army band, under the auspices of the Fresno Musical Club with Capt. Ferdinand Pollain as conductor. The White theater was filled to overflowing, and long before the program began the S. R. O. sign was out. The band was received with tremendous enthusiasm, with much waving of flags, applause and finally with a rising salute to the heroes on the stage.

Beside the American and French national anthems, both of which demanded a repetition, some of the most pleasing numbers were the "March of the Lead Soldiers" by Pierné, the American Pa-

trol, and the two French military marches. "Le Père la Victoire" and "Sambre et Meuse." Georges Truc, pianist, and Alexandre De Bruille, violinist, were both heard to splendid advantage.

The musical season in Fresno has suffered equally with the seasons in other parts of the country on account of the various stages of the epidemic that have visited us. Consequently, there have been but two concerts of importance previous to the appearance of the French Army Band.

Eddy Brown and the Trio de Lutèce were the two numbers. Mr. Brown was a newcomer to us and Fresno received him with open arms. His opening of our season was an auspicious one. Mr. Barrère is a prime favorite with Fresno au-

diences, the work of the Barrère ensemble winning a place with us which can never be supplanted. The performance of his present trio and Lucy Gates was in every way charming and delightful.

Now that the season is in full swing, it proves to be the best and most successful in the long history of the Fresno Musical Club. After a rather dubious outlook for the year came the signing of the armistice with its attendant opening of purse strings and the coffers of the local club have been greatly enriched. Instead of a looming deficit has come a neat surplus. Instead of the possibility of the postponement of the season have come increased activities and plans for a bigger season next year.

E. T.

No Advertising Expert

employing all the arts of his craft could possibly devise a better advertisement for the

The Progressive Series of Piano Lessons

than has our friend Mrs. Spencer of Port Chester, N. Y. This is what she writes:

"I gave my second musicale of the season on March 8, and the parents were delighted with the progress the children had made since the one in December. At my musicale in December I had only (21) twenty-one pupils, now I have (38) thirty-eight, sixteen taking two lessons a week, making (54) fifty-four lessons a week, which is about all I can handle—and I attribute all of my success to the Progressive Series Method.

"Thanking you for your help, I remain,

"Sincerely,

"(Mrs. A. R.) NETTIE S. SPENCER.

"March 20, 1919."

Our Representatives will be glad to consult with you and explain the scope and purpose of this remarkable text-work. Dept. A, Art Publication Society, St. Louis, Mo.



COMIQUE SEASON ENDED

Society of American Singers Announces Plans for Next Winter

The Society of American Singers, William Wade Hinshaw, president, announces that its season of opera comique at the Park Theater will be brought to a close with a gala performance of "Robin Hood" on Saturday evening, April 12. "Iolanthe," "Patience" and "The Mikado" were repeated during the farewell week.

The society is planning a season of light opera to begin early next fall, in which each opera will be given for a week only, a new opera every Monday evening. For the large circle of regular patrons the society has attracted during its seven months' engagement at the Park Theater a subscription plan of special interest will be presented, it is announced. The repertoire to be given will embrace thirty or forty light operas selected from the best American works of De Koven, Herbert, Edwards and others; a cycle of twelve Gilbert and Sullivan operas, and a number of the lighter and more popular works of the French and Italian schools of opera comique, all in English, for which translations are being made.

Emma Roberts Scores Success in First Cleveland Appearance

CLEVELAND, March 29.—The Fort-nightly Musical Club, at its public concert in the Knickerbocker Theater on March 10, presented Emma Roberts, who appeared for the first time before a Cleveland audience. Miss Roberts displayed a voice of great beauty, which she employs with much skill. She began with a group of Allied folk-songs. The most striking among Miss Roberts' numbers followed in a group by Russian composers. They were superbly done, particularly Poldowski's "Columbine" and Sachnovsky's "The Clock." The Negro spirituals were also most thoroughly enjoyed.

Idelle Patterson received an ovation when she appeared as soloist at the recent festival in Orlando, Fla. The entire festival was a success from a financial as well as an artistic standpoint.

MONTREAL'S SEASON ON WANE

Concluding Concerts Announced—Deluge of Students' Recitals at Hand

MONTREAL, CAN., April 2.—Impresarios locally have announced their last concerts for the season. For the first time in months, Louis H. Bourdon did not have an artist for Sunday afternoon. Emilio de Gogorza, baritone, sings next Sunday, and is the last but one artist of Mr. Bourdon's season. Josef Rosenblatt, cantor, sings under Louis Feigin's management on Tuesday, which will be Mr. Feigin's last contribution to the concert series this year. Arthur Rubinstein unfortunately will not be able to play as originally scheduled. With the cessation of the artist concerts comes the deluge of students' recitals, as usual.

Last Sunday pupils of Jacob Rosmarin gave a recital in his studio, playing piano music of Bach, Handel, Haydn, Chopin and others. Those taking part were Yette Herz, Reisele Levin, Harriette Tiporagph, Sophia Hustle, Esther Muscovitch, Max Kaback and Rose Lenoble. The most interesting students' recital heard for a long time was that given by Blanche Archambault in the Ritz-Carlton Sunday night. She has a sweet coloratura voice which she uses well. She sang "Charmant Oiseau" with flute obbligato and was warmly applauded. Oscar Noel, bass, assisted.

R. G. M.

San Francisco String Quartet Plays Novelty by Frederick Jacobi

Frederick Jacobi, the young composer, who has recently been honorably discharged from the United States Army, provided the novelty for one of the last programs played by the San Francisco Chamber Music Society in the form of a Nocturne for string quartet. Mr. Jacobi is again living in New York.

TACOMA, WASH.—Mrs. James Eyre MacPherson, soprano, accompanied by Frank Grube, Tacoma pianist, was soloist at a reception accorded Congressman Albert Johnson by the Kiwanis Club on March 25. An artistic musical program, arranged by Mrs. Frank Allyn, was given at Camp Lewis on March 23 by members of the Fine Arts Studio Club.

WILLIAM J. HENDERSON writing in the New York Sun, March 22nd, said:

"Her recital as a whole was probably the most successful of its kind heard in New York during the season now drawing to a close."

of

MARY KENT

CONTRALTO

A noteworthy debut recital at Aeolian Hall, New York, on March 21st.



Photo by Arnold Studio

Mr. Key in the World:

A pleasant surprise for concert-goers was the recital given yesterday afternoon by Mary Kent. Miss Kent is a contralto and a good one. She has a musical and agreeable voice, rich and warm. She uses it with skill and finesse, and sings with fine discrimination, taste and style.

Her knowledge of interpretative values is also well developed, and she gets much out of a song. Altogether her entertainment was thoroughly enjoyable and artistic.

Mr. Gabriel in the Evening Sun:

A contralto heard earlier in the season with the hospitable society of American Singers, Mary Kent, gave a recital of songs in Aeolian Hall yesterday afternoon. What nervousness the young singer had she quickly conquered and settled down to give her friendly and musicianly audience a convincing and artistic exhibition. Miss Kent sings with a restraint and nicety which has come to her since she was last heard and which is much in her favor. . . . It was a programme of comprehension and to it—especially to the newer pieces—she brought a singing excellently regulated and full of understanding.

Mr. Henderson in the Sun:

Her recital as a whole was probably the most successful of its kind heard in New York during the season now drawing to a close.

In a programme of broad selection she sang with a voice of rare beauty, admirable skill and a clear diction and fine knowledge of style. She was very successful in her opening air, Gluck's "Che Faro Senza Euridice," from "Orfeo," as she was in Haydn's "Symphony" and airs by Falconiere. Two songs by Wolf-Ferrari and Fourdrain's "Fleurs de Paravent," served for a pleasing display of finish and sentiment, while Georges's "Hymne au Soleil" was delivered with excellent dramatic effect.

Among some English selections two new songs, "A Lover's Lament" and "The Waning," by Carl Deis, were heard with the composer at the piano, and much liked, and Richard Hageman's "The Cunnin' Little Thing" was repeated.

Miss Kent for the most part wisely kept to selections within her range. In a few passages her voice in the upper tones lacked in volume and color. She is without doubt a singer who should have a good career before her.

Mr. De Koven in the Herald:

No recent song recital in New York has caused more comment than that of Miss Mary Kent, who, although heard here in concert, never had given a recital until yesterday afternoon, when she sang in Aeolian Hall.

She showed a positive talent for singing songs. Her voice is a good one, . . . of lovely quality, sonorous, yet flexible.

With a fine artistic style, she sang two Italian songs of Wolf-Ferrari and followed them with Fourdrain's "Fleurs de Paravent," charmingly interpreted. It is difficult to do modern French things unless one is French, but she gave this latter its proper atmospheric touch. In Georges's more strenuous "Hymne au Soleil" she disclosed dramatic powers also.

A group of English songs, the best of which was Sidney Homer's "Evensong," she presented with clear diction, and there was commendable simplicity of manner and purity of tone in her singing of a group of folk songs, including "Robin Adair" and "Brother Green," the latter from the Kentucky Mountains.

Her recital was an artistic and a popular success.

Mr. Vernon in the Tribune:

Mary Kent, who gave a song recital yesterday afternoon in Aeolian Hall, is a young artist distinctly out of the ordinary. Amid the waste of aspiring mediocrity which constitutes the average recital season it is a relief to meet a new talent so vital as appeared this young woman's. . . . Miss von Essen appeared with the Society of American Singers and at that time showed a strong operatic bent; now Miss Kent shows a talent no less veritable in the world of song recital.

Her voice is a beautiful one, of sufficient volume, and in the upper register of a peculiarly fascinating quality, a voice, in short, which is distinctly personal. Moreover, she is already an artist. She has a keen feeling for nuance, she knows how to color her tone, she knows the value of a smooth legato, and she has a rare command of mezzo-voce. Those who heard her sing the two songs of Wolf-Ferrari and Fourdrain's "Fleurs de Paravent" realized this, and in Georges's difficult "Hymne au Soleil" she proved that she has temperament and power.

In two new songs of Carl Deis she again proved her delicacy of feeling, and in Richard Hageman's charming "The Cunnin' Little Thing," which the audience forced her to repeat, her humor. It is indeed rare to find a young singer with the combination of voice, temperament, variety of mood, taste and intelligence such as is possessed by Miss Kent. And, moreover, she is good to look upon.

Mr. Rawling in the Evening World:

Mary Kent relieved what had promised to be a dull day in music yesterday by giving a song recital at Aeolian Hall in the afternoon that was of unmistakable worth and interest. . . . Her voice is a bit difficult to define. Some of her songs were distinctly those of a contralto, but, on the whole, probably she should be called a mezzo-soprano. Miss Kent's programme covered a wide field from Gluck's "Che Faro Senza Euridice" to Kurt Schindler's "The Three Cavaliers." Between, there were two songs in Italian by Wolf-Ferrari, exquisitely sung. . . . She is a valuable addition to the concert stage.

Miss Lane in the Evening Mail:

Mary Kent, who sang in Aeolian Hall yesterday afternoon, suggests apple-blossoms by her face, and poppies by her voice. She has a very pleasant contralto, which served her well. . . . She sang especially well two Wolf-Ferrari songs. . . . She had to repeat Mr. Hageman's song, and as he accompanied her, there was much gracious acknowledgment all around. . . . Miss Kent was at her sincere best in one of the Lonesome Tunes, "Brother Green."

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The Question of a Ministry of Fine Arts Coming Into Prominence

NO doubt the readers of "Musical America" have read the announcement that the orchestra of the Symphony Society of New York, of which Walter Damrosch is the noted conductor, has been invited by the French government to visit France. The invitation came in the shape of a communication from Monsieur Lafere, Ministre des Beaux Arts, or Minister of Fine Arts, who wrote on behalf of the French government. Monsieur Lafere addresses Mr. Damrosch as "the dean of orchestral conductors in the United States."

It is to be hoped that Mr. Damrosch and his orchestra will be able to make the proposed visit in return for the recent visit to this country of the Conservatoire Orchestra from Paris.

My purpose in referring to the matter is to call attention to the existence in France of a Ministry of Fine Arts, which is a part of the French government, and that in this country, supposed to be a leader in all things, there is no such ministry, in fact, virtually little or no recognition of the value of music, painting, sculpture, literature, to the national life, and also to the nation's cultural progress.

Reginald De Koven, who in his Sunday articles in the New York "Herald" is discussing matters of musical importance with breadth, intelligence and force, recently referred to the matter and stated that "the question of the possible establishment of a Bureau or Ministry of Fine Arts which should exercise functions similar to those attributed to the Ministry of Fine Arts in France is being considered and seriously discussed by a number of men of prominence in artistic matters in this country." Mr. De Koven very properly adds that "it is a very promising indication that the highest grade of talent in this country is in this way realizing strongly the necessity of some kind of government recognition of the creative arts, particularly music, which are going to obtain that development which they demand for a full fruition of our undoubted national ability." However, Mr. De Koven states his own conviction that, "musically speaking, the first need of the country is a national conservatory, where musical talent may be systematically trained and developed, with the further possibility of definite artistic careers being opened to those pupils of such an institution who have proven themselves worthy, as now exists in France in their 'Conservatoire.'"

The trouble with a national conservatory of music in the United States is that when bills looking to the establishment of such an institution have been presented at Washington it has speedily been developed that they were immature, that the project had not been properly worked out. However, before any such bill has a chance of success with the legislators, especially the type of legislators we have had in the last Congress, it is necessary to arouse a national sentiment to bring pressure upon Congress, for it may be asserted without question that until such pressure is brought on Congress it will never take any action.

In the next place, it is not only my own conviction, but that of many others whom I have consulted, that no bill will have a chance in Washington until it has been submitted to our leading educators, the heads of conservatories, to our noted and well known professors of music at our universities, colleges, to leading teachers in principal cities, so that when it comes up it may not only contain the best judgment of these eminent men and women, but may have the force, which it to-day lacks, of their endorsement.

My own experience with legislators in Albany and Washington and several State capitals has absolutely convinced me that until a national sentiment in favor of a Ministry of Fine Arts has been aroused, and thus pressure brought to bear upon Washington, there is little hope for the establishment of such an institution, which I consider should be the main object aimed at, for when such a Ministry does become a substantial part of the national government such questions as a national conservatory of music, or national opera, will be simply details of the greater scheme, to be worked out by persons competent to do so.

And here it is that the Alliance can do a great work, if its members are true to its principles and start the discussion in their own towns, so that presently the nation may be aroused, and through the nation being aroused the legislators see the light.

John C. Freund

President the Musical Alliance of the United States.

We Should All Be Pulling Together

I am enclosing check for membership in the Musical Alliance, for I believe we should all be pulling together.

J. HENRY FRANCIS,
Choirmaster and Organist
St. John's Church.
Charleston, W. Va., March 25, 1919.

A Move in the Right Direction

Enclosed please find check for my subscription for membership in the Musical Alliance, which I am happy to join, as it is a move in the right direction.

Am hoping to meet personally, some day, the "Grand Old Man" of music in America, and thank him for his efforts and the good accomplished for the art

and for the musicians.

A. J. STEPHENS,
Director Fargo College
Conserv. of Music.
Fargo, N. D., March 25, 1919.

Delighted to Renew His Subscription

I am delighted to renew my subscription to the Alliance and hope and wish for this worthy aim's complete success.

JAMES ABRAHAM.
New York, March 31, 1919.

This Much Needed Enterprise

I herewith enclose check for \$1, being my subscription for membership in the Musical Alliance of the United States, after fully realizing the importance of the Alliance. I feel that the musical

world has reason to be proud to be associated with this organization and shall prevail upon all my associates to join.

Wishing Mr. Freund much success in this much needed enterprise, and hoping that eventually all American musicians will become members.

RUTH B. MANN.
Philadelphia, Pa., March 26, 1919.

May the Good Work Continue

I hereby enclose check for subscription to the Alliance for the current year, as I certainly would not think of dropping out of the organization in view of the excellent work already done by same. May the good work continue, as I know it will.

HORACE COOPER.
Philadelphia, Pa., March 27, 1919.

Should Be Supported by All Real Music-Lovers

Enclosed please \$1 for membership in the Musical Alliance. This most worthy cause should be supported by all real music lovers.

EDWARD HEISTERBERG.
Base Hospital, Camp Dodge, Ia.
March 29, 1919.

The Excellent Work the Alliance Is Doing

Enclosed find my dues for the ensuing year. I congratulate you on the excellent work you are doing. May I urge

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MABEL W. DANIELS.
Brookline, Mass., March 31, 1919.

Best Wishes for the Fine Purposes of the Alliance

Enclosed please find check for \$1 by way of renewal of my membership in the Musical Alliance of the United States. Accept further best wishes for full realization of the fine purposes of the organization.

FLORENCE L. C. BRIGGS.
St. Paul, Minn., March 28, 1919.

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POLACCO

As "Guest" with the Chicago Symphony Orchestra

"If Napoleon could be translated into terms of music, he would probably be very much the same sort of a person as Giorgio Polacco."

—EDWARD C. MOORE
Chicago Daily Journal,
March 25, 1919



M. GIORGIO POLACCO

—Photo © E. F. Foley

By EDWARD L. MOORE

The concert yesterday afternoon brought in a guest-conductor in the person of Giorgio Polacco, well known this season in Chicago, but making his first appearance with the Chicago Symphony Orchestra. He was one of the elements that gave brilliancy and charm to the recently ended season of opera at the Auditorium. Unfortunately he will not be among those present when the company reassembles next November. It is a pity, for he is not only a musician, but a personality in music, and genuine personalities are not so common that they can readily be dispensed with.

Hearing him for the first time as a symphonic conductor created a good many of the same reactions set in force by him in his operatic function. An enthusiast to the last degree he is in his music, peppery, ebullient, yet stopping just this side of the line of extravagance; with all his enthusiasm maintaining an intense desire for the mellowness and balance which make for an orderly arrangement of music; at all times a commander, brooking no interference or difference of opinion. If Napoleon could be translated into terms of music, he would probably be very much the same sort of a person as Giorgio Polacco.—*Chicago Daily Journal*, March 25, 1919.

By MAURICE ROSENFELD

A program which brought forth symphonic art in various forms was selected by Mr. Polacco with a discrimination and a musical judgment of unerring instinct. Beethoven's "Eroica" symphony, No. 3, in E flat, Debussy's suite "La Mer" (three impressionistic tone pictures of the sea), a nocturne by Giuseppe Martucci and an excerpt from Wagner's music

drama, "Tristan and Isolde," gave variety of widely divergent kind, and with all these contrasting and differing schools and styles of orchestral music Giorgio Polacco showed not only conversant knowledge but a mastery in interpretation.

The prelude and love death from the great music drama "Tristan and Isolde" is one of the masterpieces of symphonic literature, and the Italian conductor said, "Wagner loved Italy; he wrote this music in Venice, my home city; and Italy loved Wagner."

Surely such enthusiasm, such sonority of tone, such fine spun pianissimo, such passionate song, have not often come forth from our orchestra as in this closing number of Polacco's program. His magnetic personality, his evident eagerness to put his own musical self into the reproduction of the pieces which he directed, and his ability to carry both the members of the orchestra and the audience with him through his interpretations disclose in him one of the great conductors of the day.

He made a red letter day of yesterday afternoon in the annals of the Chicago Symphony Orchestra concerts and was given a hearty welcome by the audience. The same program, with Polacco conducting, will be repeated this evening.—*Chicago Daily News*, March 25, 1919.

By HERMAN DEVRIES

Until yesterday we had known Mr. Polacco only as an operatic conductor, one of the greatest operatic conductors of the generation, whose stirring, remarkable interpretations of "La Gioconda," "Aida," "Butterfly," "Loreley" and the well-worn "Traviata" and "Rigoletto" were the irresistible magnets throughout the season of last winter.

With his performance yesterday Mr. Polacco proved his right to be counted among the great symphonic conductors.

Polacco's work throughout the afternoon was forceful, magnetic, sincerely artistic and musical; strong, without theatricality or brutal force; sober, refined, restrained, eloquent and distinctly personal.

It will be difficult to imagine a more beautiful reading of the Marcia Funebre in the Eroica Symphony of Beethoven, a reading marked by profound thought and feeling, curved in long, fine melodic lines, shaded without affectation or obviousness, classic without dryness, always full of color and emotion. Truly the funeral of a hero. The Scherzo, too, was faultless.

One of the most exquisite moments of the afternoon came with Martucci's lovely "Notturmo," which I had never heard before; surely one of the most charming emanations from the Italian modern school.

Reads With Heart

Mr. Polacco read it with his heart and not his eyes; directed it with his emotions and not his baton.

It was really a poetic dream of music.—*Chicago American*, March 25, 1919.

By HENRIETTE WEBER

This intensely dramatic music, with its elemental emotionalism, its keen dissection of human feeling, showed Polacco on his biggest side, both as conductor and interpreter and, although coming at the close of an arduous program, kept the audience in its seats for many minutes with unanimity of applause.

Polacco's was the brilliant conducting of a forceful personality, and although one may prefer him in the guise of opera conductor, where he is with-

"He made a red letter day of yesterday afternoon in the annals of the Chicago Symphony Orchestra Concerts."

—MAURICE ROSENFELD,
Chicago Daily News
March 25, 1919

By KARLETON HACKETT

The men of the orchestra responded admirably to Mr. Polacco. Especially in the scherzo they played with a crispness and clarity which were astonishing. Mr. Polacco demanded the utmost of orchestral virtuosity in this movement, and the men showed him that they had it.

As had been noted before, what music needs is a periodical Mediterraneanization. Without a warm breath from the south it becomes benumbed.

Mr. Polacco gave a beautiful reading of Debussy's "La Mer." Here, naturally, he was treading on none of Mrs. Grundy's musical toes, since it was the Latin to the Latin. Mr. Polacco told me last winter that he was the first to conduct "La Mer" outside of Paris, and this at Debussy's desire, so it was an authoritative interpretation. It is only ten or eleven years ago that the name of Debussy first appeared on one of our symphony programs—and what a distance we have traveled since then! Yesterday afternoon we could recognize the exquisite imagery of the music and the extraordinary skill with which Debussy expressed in tone what he had in his mind. We have found the meaning in those illusive melodies while the diaphanous harmonic garments in which they are clothed have become of perfect beauty to our ears both in texture and color. We were tremendously aided in our appreciation by the playing of the men, which was a revelation under Mr. Polacco's baton.—*Chicago Evening Post*, March 25, 1919.

ELIE ROBERT SCHMITZ BRINGS MESSAGE FROM MUSICAL FRANCE TO AMERICA

Pianist, After Three Years of Service at the Front, Now Sent Here by His Country to Spread the Gospel of Gallic Music—How Debussy Taught Him to Play His Works—Has Committed to Memory Every Note Written by Debussy, Fauré, Franck, Aubert, d'Indy and Others

By HARRIETTE BROWER

ANOTHER French pianist among us! What wonderful artificers are the French in the line of instrumentalists. Elie Robert Schmitz, who arrived in New York a couple of weeks ago, demonstrated in a recital at the MacDowell Club recently that he possesses a prodigious technic, which includes power, delicacy, velocity and brilliancy. More than this there is variety of tone and real native *esprit*.

Mr. Schmitz has the record of serving his country from the very beginning of the war. For thirty-eight months he was on the firing line on the Somme, at Verdun and Chemin des Dames. What could he not tell of life in the trenches! Several times wounded, the last of his misfortunes was to be gassed. Then came six months in a hospital, to recuperate and regain health and strength. Finally the Government released him from active service and has permitted him, instead, to come to America "to make propaganda for French music," as he smilingly puts it. "I am authorized to tell you and to show you as much as I can of what French composers are doing and have accomplished."

"To begin at the beginning," he continued, "I was born in Alsace. My mother was an Italian, with a beautiful voice, my father was French. So I unite the characteristics of the two nations. I began music study early, with two instruments, piano and violin. Both these I kept up for several years, until I entered the Paris Conservatoire. Here I studied piano with Diemer. I worked very hard, both for my professors and on the outside as well, for I wanted to turn my musical knowledge to account. For one thing, I played many accompaniments for singers, and in this way attracted the notice of Debussy. From that moment I did much work with him. I went over all his piano pieces with him, playing them according to his ideas. He would show me and talk over his new compositions with me when they were finished, or even before they were completed. I can truthfully say, I know Debussy's music from A to Z; more than this, I know every note by heart. This means not only the music for piano, but for the voice, for other instruments and the opera "Pelléas and Mélisande" as well. And what I have done for Debussy's

music, in committing and making it my own, I have done also for other French composers—Fauré, César Franck, Louis Aubert, d'Indy, and the like."

The man sitting opposite me made this astonishing statement quite simply, as though it were merely an everyday



Photo by Matzen

Elie Robert Schmitz, French Pianist and Conductor

matter; one could not for a moment doubt his sincerity or abilities.

"I continued to do more outside work, until I left the Conservatoire, to make my own career. I toured in England,

Belgium, Germany and Italy. In Paris I organized a choral society and later, in 1912, founded a new concert orchestra numbering ninety men, forty-five of whom were prize winners at the Conservatoire, so they were all young men. From this body of orchestral players I made several smaller groups, among them a string quartet, while from the chorus I chose a vocal quartet. The concerts we gave created something of a sensation through their programs, which were devoted mainly to French music. Here are a few of these programs I have brought with me; one in which I collaborated with Debussy, d'Indy and Aubert, both as conductor and soloist. Here are also piano programs which feature the music of my country mingled with some Belgian, Russian and Scandinavian. For in France I endeavored to make known some of the works of the other European countries, just as here in America I will confine myself mostly to French music."

Many questions crowded the mind of the listener during this interesting recital, a few of which were asked.

"How did I keep up my technic? As you know already, I did nothing with my piano playing for nearly four years. Once or twice we found a piano which the Germans had abandoned somewhere, and we tried to make a little music on it but that was all. Once, in the hospital, I gave a short recital. When I was at last released and could get to work, I got my technic back in three days. I do not really have to practice technic as some others do; perhaps I have solved its problems. Formerly I used to be stiff and tense, until I learned to understand the principles of weight and relaxation. Very quick action with high curved fingers, causes weariness and stiffness, whereas the fall of the finger from the knuckle joint is much less fatiguing. There are two active centers of movement in piano playing—the wrist joint and the knuckle joint. I have learned to keep my mechanism in good working condition by means of movements of these joints. It is not necessary for me to practice these movements at the piano, for I can do them better away from the instrument. As we know, the cords and ligaments which control the hands and fingers pass through the wrist. I make many movements of hand at the wrist, which keep these joints in working condition, more so than if I merely exercise my fingers at the piano. I also move all fingers at once up and down at the knuckle joint, which action develops them with less exertion than finger action used in piano exercises would require. Then I have various gymnastic stretching, bending and twisting stunts for the fingers themselves. So that, with all these, I can keep myself in condition, even if deprived the use of an instrument. I must add, however, that these exercises are particularly adapted to my own hand and fingers; they might not apply to others."

"Yes, I have made thorough studies in theory and composition, and have various compositions in my portfolio. But they are not ready to see the light. They are quietly waiting and maturing. I prefer at this time to come before American

audiences as a pianist, and possibly later as a conductor, if opportunity should offer. I have just completed a set of lectures in Chicago before coming to New York. These were, of course, on modern French music. At the first lecture there were only twenty-five or thirty people present; at the second about seventy; at the third over a hundred. And so the interest grew. At each recital I played a program, explaining the meaning of the music. I expect to do the same work here."

Mr. Schmitz is both a fine musician and an interesting personality. It is safe to predict he will have success in America. He will give a piano recital at Aeolian Hall in April.

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Normal School Audience Hears Mrs. MacDowell in Harrisonburg, Va.

HARRISONBURG, VA., April 2.—In the auditorium of the State Normal School here on the evening of March 31 the students and many persons from Harrisonburg and the surrounding towns heard Mrs. Edward MacDowell's lecture-recital on the compositions of her famous husband, America's most gifted and most characteristically national representative in the musical world. Mrs. MacDowell gave a brief and interesting talk on her husband's life, struggles, and final success in establishing his colony for creative artists. She also played some of his best compositions for piano.

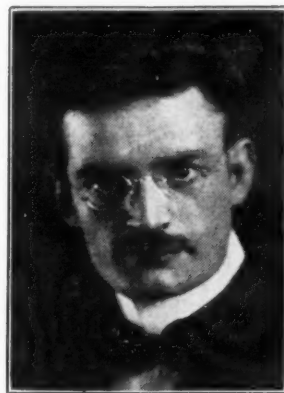
When the program was over the Glee Club gave an informal reception in the school library. In the receiving line with Mrs. MacDowell were Edna Schaeffer, head of the Music Department; Dorothy Williams, president of the Glee Club, and Ruth Witt, vice-president. E. T. S.

Florence Macbeth Sings at Brooklyn Music School Settlement

The March "at home and musicale" of the Brooklyn Music School Settlement was held the afternoon of March 30. The first part of the program was given by students of the school, and Florence Macbeth, the guest of honor for the afternoon, sang delightfully a number of songs, mostly by American composers. The students heard were Morris Byshower, Israel Cohen, Benjamin Puro, Isadore Geffen, Sarah Frank and Anna Stein. George Roberts accompanied Miss Macbeth at the piano.

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Hill's "Stevensoniana," Produced by Boston Symphony, Proves Delightful Musical Excursion Into Childland

American's Suite Based on "Child's Garden of Verses"—Is Genuinely Imaginative and Scored with Great Subtlety—Bauer a Superb Soloist

BOSTON, April 5.—"Stevensoniana," four pieces for orchestra by Edward Burlingame Hill, after poems from Stevenson's "A Child's Garden of Verses," was played for the first time by the Boston Symphony Orchestra in its nineteenth concert. The poems which furnished the motives for the four movements were, "Marching Song," "The Land of Nod," "Where Go the Boats?" and "The Unseen Playmate." This suite is a welcome addition to the artistic literature interpretative of the child's world, which already includes Carpenter's "Adventures in a Perambulator" and Ravel's "Mother Goose" pieces.

Mr. Hill's music was thoroughly delightful from first to last—genuinely imaginative, and scored with subtlety and a keen sense of orchestral color. Mr. Hill's orchestration exemplifies well the greatly improved technique of scoring which the modern composers have evolved for the expression of their ideas. Just as the modern painters have learned how to paint light as it was never done before, so Mr. Hill makes his orchestral colors transparent and luminous. How dull and opaque by comparison are the colors of the old school of musical painters! Another charm of Mr. Hill's musical skill is that it is never ostentatious; he avoids the commonplace in subject and treatment but he does



Edward Burlingame Hill, the American Composer, and His Two Younger Children Who Undoubtedly Furnished Much of the Inspiration for His Suite, "Stevensoniana," Based on Four Poems from "A Child's Garden of Verses"

not let you see him doing it; you are merely conscious of hearing fanciful and poetic ideas expressed with every appearance of spontaneity.

It should not be said that because Mr. Hill's harmony is not confined to tonic and dominant that therefore it is not expressive of child psychology, for the child's life is as complex to him as the grown person's. Furthermore, the experience of a well-known musician has proved that "children have no prejudice against modern harmonies, a weakness

Unusual Songs on Sergei Adamsky's Recital Program — Raisa and Rimini Applauded at Joint Appearance—Other Local Happenings

under which their elders too frequently labor." Mr. Hill was called upon many times to acknowledge the applause for his suite.

Harold Bauer, the soloist of the concert, gave a noble performance of Beethoven's "Emperor" Concerto. Playing this season at the height of his powers, Mr. Bauer gave warmth to the emotional pages, impressiveness to the dignified ones, and even a certain interest to many technical passages of scales and trills which to-day sound dry and out of date in comparison with the modern piano idiom. Mr. Bauer was enthusiastically recalled by the audience which was greatly impressed by his performance.

The other numbers on the program were Fauré's *Prélude* to "Penelope," and Berlioz' "Grand Fête at Capulet's House" from the Dramatic Symphony "Romeo and Juliet." There is little in the *Prélude* to "Penelope" to remind one of the Fauré of the incomparable songs or the suite from "Pelléas and Mélisande." The inspiration and individuality are missing and except for a few pages the interest is intellectual rather than emotional. No explanation was given of the modes or situations in the opera which were foretold in the *Prélude*; as absolute music the *Prélude* was hardly convincing. Berlioz's music gave a brilliant close to the concert.

Heifetz's Finale

Another "S. R. O." audience heard Jascha Heifetz's last recital of the season in Symphony Hall last Sunday afternoon. In fact it is doubtful if there

was even standing room left. The program was: Tartini, "Devil's Trill"; Bach, "Siciliana," "Presto"; Ernst, Concerto, Op. 23; Chopin, Nocturne; Brahms, Two Dances; Tchaikovsky, Auer, "Andante Cantabile"; Wieniawski, "Souvenir de Moscow."

Mr. Heifetz played with the distinction and marvelous virtuosity in the description of which reviewers have already exhausted their vocabularies. The Bach unaccompanied pieces had classic dignity, and the Chopin Nocturne and Tchaikovsky's Andante were poetic without exaggeration of their sentiment. Encores were of course loudly called for but were reserved principally until after the regular program, the most satisfactory proceeding from all points of view except that of the insatiable encore hound. The violinist received his usual ovation after the concert.

The more we admire Mr. Heifetz' wonderful ability, however, the more we regret that he lavishes it on such stuff as Ernst's tiresome Concerto and Wieniawski's ubiquitous show-piece. Will this latter banality never die a natural death? An interesting novelty on the program of such an eminent violinist would be a piece by an American composer. If the American composers have not yet reached the heights of the greatest foreign masters, they could not conceivably be duller than the manufacturers of many of the European display pieces which appear year after year on the programs of the most renowned artists.

Sergei Adamsky, tenor, gave a recital in Jordan Hall on Wednesday evening. He was assisted by Arthur Hadley, cellist, and Edna Sheppard, pianist. The program contained many unusual and interesting songs: Osma, Two Spanish Songs; Chaloff, "The Harvest Moon"; Titcomb, "A May-time Lament"; Caccini, "Amarilli"; Giordano, aria from "Andrea Chenier"; Rachmaninoff, "The Songs of Grusia," "God Took from Me Mine All," "Anguish"; Moussorgsky, "Where Are You, Little Star?" Spies, "The Pompous Little Man"; Gretschaninoff, "The Siren"; and a group of Russian folk-songs arranged by Rubenstein, Schischkoff, Tchaikovsky, Rimsky-Korsakoff, and the singer himself. Mr. Hadley and Miss Sheppard played a sonata for cello and piano by Chevillard.

Mr. Adamsky has a lyric tenor voice of pleasing quality, and he sings with real musical feeling. Being a Russian he sings the music of his native country with particular sympathy. Thus he understood the Russian melancholy in the songs of Rachmaninoff, and Moussorgsky's "Where Are You Little Star?", which is even more typically Slavic in spirit, was sung with sincerity and imagination. "The Pompous Little Man" with its quaint humor was an excellent foil for the otherwise serious group. The Russian folk-songs were vividly characterized, particularly Schischkoff's "Gypsy Romance" which Mr. Adamsky sang with the irresistible lilt of the gayer Russian folk music. He was at once obliged to repeat it, as also a folk-song of opposite character—a lullaby, arranged by Rimsky-Korsakoff, said to have been sung to the Russian composer Dargomijsky by his nurse.

The two Spanish songs were new and worth hearing as were also the American songs by Chaloff and Titcomb; all of them had character. The aria from "Andrea Chenier" showed that Mr. Adamsky can sing music which makes greater dramatic demands than the shorter songs. Most operatic arias soon become hackneyed, however, and Mr. Adamsky will always give pleasure and do greater good to the cause of music by arranging more song programs as interesting as the one of his present recital. A good-sized audience applauded with decided enthusiasm and demanded numerous encores. Miss Sheppard played skillful and sympathetic accompaniments.

Rosa Raisa and Giacomo Rimini gave a joint concert in Symphony Hall last Thursday evening. Miss Raisa's name has been in our hall of fame since her first appearance in opera last year at the Boston Opera House, so there was naturally a great interest in hearing her again and in concert. A large audience was on hand and applauded both singers and everything they sang with an enthusiasm which was a bit indiscriminate. Miss Raisa sang songs by Pergolesi, Arensky, Brahms, Mozart, Sans-Souci, Garat, Nigero, and Bellini's "Casta Diva" from "Norma." Mr. Rimini's numbers were by Tosti, Carmichael, Alvarez, and Rossini. For the final number the two singers were heard in a duet from "Gioconda."

Although the names of Mozart and Brahms appeared on the program, the

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Hill's "Stevensoniana," Produced by Boston Symphony, Proves Delightful Musical Excursion Into Childland

(Continued from page 18)

performance had the general flavor of an Italian operatic concert, and Rossini, Bellini and Ponchielli were the three kings of the evening. Miss Raisa again impressed her hearers as a remarkable operatic singer, for at present she excels in that form of music. With her rich, natural voice and capacity for emotional expression she is most at home in the operatic school which paints with a thick brush, and strives for powerful effects rather than for subtle delineation. The audience was obviously delighted by the great natural beauty of Miss Raisa's voice, and by her emotional temperament, and recalled her again and again until she added many encores to each group of songs.

The audience also enjoyed greatly Mr. Rimini's sonorous voice and the approved Italian operatic style in which he sang his aria from "The Barber of Seville" and numerous songs, of which some were on the program and others were given as encores. "La Partida," by Alvarez, one of his most interesting numbers, was sung with taste and musical feeling. Even before the end of the program people from the rear of the hall began to swarm down the aisles toward the stage, and at the close of the concert both singers were loudly acclaimed.

Harriot Eudora Barrows gave a musicale in her Boston studio last Monday evening. A short program was given by two of Miss Barrows' pupils; Ruth Helen Davis, soprano, and Ethel Waters, contralto. Among Miss Davis' songs "The White Rose," by Clough-Leigher and "The Crying of the Water," by Campbell-Tipton, were particularly effective, and her singing of them promised well for her successful future as a lyric soprano of musical intelligence and pleasing personality. Miss Waters proved herself the possessor of a good contralto voice and musical talent. The accompaniments were well played by Helen Tiffany.

Play Seldom Heard Pieces

The concert by the New England Conservatory Orchestra in Jordan Hall, on March 31, presented several interesting and seldom heard pieces. Frederick Converse's "Cahokia," the Prélude to the "Masque of St. Louis" opened the program. César Franck's song, "La Procession," is well known, but has seldom if ever been heard in Boston with full orchestral accompaniment. The singer was Marion Davison, soprano, a post-graduate student. Louis Aubert's "Fantaisie for Piano and Orchestra," with Richard Stevens as soloist, was another novelty. The program included two other numbers, a "Scène Dansante" by Glazounoff, and Dvorak's "New World" Symphony. The conductor was Wallace

Goodrich, dean of the faculty.

The seventy-fifth public service of the New England Chapter of the American Guild of Organists was devoted to Russian church music. The chorus choir from the Porter Congregational Church of Brockton, under the direction of George Dunham, sang à capella the following settings of the liturgy of the

Russian church: "Our Father," Gretchaninoff; "Cherubim Song," Glinka; "The Lord's Prayer," Tchaikovsky; "How Blest Are They," Tchaikovsky; "Bless the Lord, Oh My Soul," Ippolitoff-Ivanoff, and "Cherubim Song," Rachmaninoff. An organ prélude, "Benedictus," by Rost, was played by Harris S. Shaw. CHARLES REPPER.

FLORENCE OTIS TO MAKE LONG TOUR OF WEST NEXT SEASON



Florence Otis, New York Soprano

Florence Otis, New York soprano, is recovering from an attack of influenza which has interfered with a number of her engagements. Shortly before being taken ill she was the soloist at two religious services at the Pelham Bay Naval Training Station on Feb. 16.

She made a successful appearance at the 656th Globe concert at the DeWitt Clinton High School on Feb. 26. Miss Otis was then suffering from the effects of a severe cold, but mustered up courage to keep the engagement and not disappoint the audience. The following evening she sang the rôle of Violetta in "Traviata," in the Hunter College series of operatic recitals, winning praise from Prof. Henry T. Fleck.

Miss Otis was then ordered to bed by her physician and obliged to remain there for two weeks. A recital with Hallett Gilberté, the well-known composer, for March 10 at the Hotel McAlpin, was postponed until April 7. On March 18

Miss Otis sang for the first time since her illness at a concert of the Railroad Y. M. C. A. Star Course, with Franklin Riker, tenor, and Jacques Kasner, violinist. On this occasion she presented a new song recently written for her by Robert H. Terry, "The Answer." Her singing of it was so well liked that it had to be repeated. On March 21 Miss Otis gave a recital at a private musicale at the home of Mrs. Frank Harvey Field, in Brooklyn, singing an entire program of songs by American composers, including "Pieta," Warford; "You Is Jes' as Sweet," Gilberté; "The Robin Song," White; "Swans," by Kramer; "The Americans Come!" Foster; "When the Boys Come Home," Speaks, and "Le Petit Papillon," Mana-Zucca. Miss Otis has signed a contract for a protracted tour for next season, when she will be heard in many cities throughout the West.

Musical Sorority Will Hold Convention in Topeka, Kan., This Month

INDIANAPOLIS, IND., April 2.—The National Convention of Sigma Alpha Iota, the honorary national musical sorority, will be held in Topeka, Kan., April 24 to 26. Delegates will be present from Alpha Chapter, University of Michigan, Ann Arbor, Mich.; Beta, Northwestern University, Evanston, Ill.; Gamma, American Conservatory, Chicago, Ill.; Delta, Detroit Conservatory, Detroit, Mich.; Epsilon, Ithaca Conservatory, Ithaca, N. Y.; Zeta, Indiana College of Music and Fine Arts, Indianapolis, Ind.; Eta, College of Music, Cincinnati, Ohio; Theta, Washburn College, Topeka, Kan.; Iota, Conservatory, Cincinnati, Ohio; Kappa, University School of Music, Lincoln, Neb.; Lambda, New England Conservatory, Boston, Mass.; Mu, Wesley College Conservatory, Grand Forks, N. D.; Nu, Milliken Conservatory, Decatur, Ill., and Xi, Lawrence Conservatory, Appleton, Wis.

Vera Barstow To Appear with the Ottawa Symphony

Vera Barstow, the violinist, has been engaged by Donald Hines, conductor of the Ottawa Ontario Symphony Orchestra, as soloist for their closing concert on April 24. Before going to Canada Miss Barstow will give a recital at the great Y. M. C. A. hut at Hoboken, N. J., on April 10, and play for the Society of American Optimists on April 13.

MME. TOLLEFSEN AND PENHA PLAY SONATAS

Augusta Tollefsen, Pianist, and Michel Penha, 'Cellist. Sonata Recital, Æolian Hall, Evening, April 4. The Program:

Sonata, Op. 152, No. 1, Beethoven; Sonata, Op. 99, Brahms; Sonata, Op. 52, Leo Ornstein.

A rare program, these three works, classic, late romantic (for Brahms is a romanticist in spirit) and ultra-modern—yet as they were given on this occasion they seemed not at all strange in their juxtaposition. Mrs. Tollefsen and Mr. Penha showed in their performance of all three sonatas that they had prepared their work seriously, with devotion and enthusiasm. They strove not for mere effects, and consequently achieved significant results.

That a solo pianist can also be an excellent ensemble artist Mrs. Tollefsen proves conclusively; she has the restraint, the taste, the instinct for musical values, and these she makes her pianistic powers obey in sonata playing. She was in her best form and played magnificently. Mr. Penha likewise approached his task with true understanding, giving his best to the exposition of the composer's message, with no thought to 'cello virtuosity. And yet he has the latter quality, which enables him to play as he did, with mastery and intense musical feeling. His tone is full and rich, his style broad and sweeping. Incidentally, he played entirely from memory—something rarely done in sonatas—and memorizing Leo Ornstein's music is an achievement.

The Ornstein sonata is a notable work. It is of the same period as the piano sonata which Mr. Ornstein played at his recital in the fall, and like it, it is strongly Semitic in feeling. A theme runs through all the four movements, in spirit if not always in actual tonal line. The *lamentoso* note is sounded at times gorgeously, again tragically, again morbidly. It is music of strong fiber, distinct in conception, in mood and development. And the audience rose to it and applauded it as earnestly as the two great B's that preceded it on the list. New York is at last realizing the genius of Leo Ornstein. Bravo, New York! A. W. K.

Tamaki Miura's Opera Company Scores Success in Los Angeles

(By Telegraph to MUSICAL AMERICA)

LOS ANGELES, April 4.—Tamaki Miura and her opera company scored a tremendous success in the performances of the "Geisha" and "Butterfly," when Miss Miura taking the leading rôles again repeated her Eastern successes. The presentation and costumes were in the highest form, the entire company giving most artistic performances.

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8:30 o'clock

PROGRAM

- | | | | |
|----|--|-----|--|
| I | a—Aria from Fedora.....Giordano | III | a—Aria from Mefistofele.....Boito |
| | b—Colomba (Tuscan Folk Song).....Schindler | | b—Veschiotto cerca moglie.....Rossini |
| | c—Napule Canto (new), (Neapolitan Folk Song).
Cello obbligato. Tagliaferr | | c—Rimpianto Serenade (new).....Toselli
(Cello obbligato.) |
| II | a—Night (In Russian).....Tchaikovsky | IV | a—Kol Nidre (Hebrew).
Arranged by A. R. Zagler |
| | b—Odaliske (English).....Grieg | | b—Tra-la-la-la.....Ka's |
| | c—Bitterness of Love.....Dunn | | c—Eili Eili.....Schindler |
| | d—Sawact Thee (Russian).....Rachmaninoff
(Cello obbligato.) | | d—Solveig's Song (Italian).....Grieg
(Cello obbligato.) |
| | e—Didn't It Rain.....Burtleigh | | At the piano, Samuel Jospe; 'cellist, S. Sear. |

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CLOSE MINNEAPOLIS SYMPHONY'S SEASON

Final Concerts Bring Reed Miller as One of Soloists — Morgan Kingston Impresses

MINNEAPOLIS, MINN., April 2.—The popular concert given by the Minneapolis Symphony Orchestra on Sunday afternoon was the twentieth of the season, and the last as well, save for an "extra" marked by the playing of request numbers. Three outstanding features over and above the enjoyment of the program arrested the attention Sunday. One of these was the audience's enthusiasm over Percy Grainger's "Colonial Song" and "Gum-Sucker's March" from the "Nutshell" Suite. Mr. Oberhoffer quickly caught the mood of the audience and added "Shepherd's Hey," by the same composer.

The second outstanding feature was the announcement by Reed Miller, the assisting soloist of the afternoon, that he would sing as an encore a composition just off the press, by Arthur Bergh, formerly a resident of St. Paul. The song, entitled "The Return," proved a timely expression of the sentiments of the day with appropriate musical atmosphere and made a great hit with the audience. Its repetition was loudly demanded. Mr. Miller's programmed numbers were the "Pure as a Bud in Spring" aria from "Mignon," and the "Forma Sublime" aria from Gomez's "Salvator Rosa."

A third point to note was Mr. Oberhoffer's place in the regard of his audience—in this case, a popular audience—although it is equally in evidence at the regular fortnightly symphony concert. The applause was renewed with number, and after the closing number, Pon-

chielli's "Dance of the Hours" from "La Gioconda," amounted to an ovation, with orchestra and audience standing in an exchange of courtesy and genuine feeling. The remaining numbers were Liszt's Polonaise No. 2 in E Major; Goldmark's concert overture, "In Springtime," and numbers from Tchaikovsky's "Nutcracker" Suite, in which the Arabian Dance received particularly effective treatment.

A special popular request program was presented by the orchestra Tuesday evening. It was made up of the pieces receiving the highest number of votes in a contest which has been open to patrons for a couple of weeks, and included the Triumphant March from Verdi's "Aida"; the Overture to "A Midsummer Night's Dream," Mendelssohn; Schubert's "Unfinished" Symphony; Grieg's "Peer Gynt" Suite; Saint-Saëns's "Omphale's Spinning Wheel," and Liszt's "Hungarian Rhapsody" No. 2, with an original harp cadenza by Henry J. Williams. The soloist was Emma Noe. Her numbers were the "Dove sono" aria from Mozart's "Marriage of Figaro" and Verdi's aria, "Madre pietosa vergine" from "Forza del Destino."

The symphony concert of Friday night brought out a large throng. The audience thrilled to Beethoven's Fifth Symphony; drifted with the delicately fleeting imagery of Debussy's two Nocturnes, "Nuages" and "Fêtes"; followed intently Morgan Kingston's impassioned delivery of "Celeste Aida," "Che gelida manina," "E lucevan le stelle" and "Vesti la giubba," and traced the theme and variations from Tchaikovsky's G Minor Suite with intellectual and appreciative satisfaction.

The thirteenth annual spring tour of the orchestra has been announced to begin April 13 in St. Cloud. The soloists are to be Emma Noe, soprano; Harriet McConnell, contralto; Albert Lindquest, tenor; Finlay Campbell, baritone; Guy

H. Woodward, violin; Herman Beyer-Hane, cello, and Henry J. Williams, harp. The tour will be under the personal supervision of Wendell Heighton, manager of the orchestra.

The piano recital by Harrison Wall Johnson in Studio Recital Hall Monday night was an artistic event of admirable caliber. Impeccable mechanical ability gave Mr. Johnson an open way for free expression. The program consisted of Schumann's "Papillons," Op. 2; Chopin's Ballade, Op. 23; the Scherzo, Op. 31, and Sonata, Op. 31; Liszt's Petrarch Sonnet and Mephisto Waltz. As an encore Mr. Johnson used a Cyril Scott Lento with persuasive effect.

The Thursday Musical Choral Club gave its annual spring concert in Studio Recital Hall Tuesday evening. May Williams Gunther directed the chorus in a nice selection of part-music. Christian Knutsen, cellist; H. H. Busse, violinist, and Sidney Morse, tenor, were the assisting soloists. The club sang "The Approach of Spring," Gade; "Little Pa-

poose," Cadman; "Forest Rose," Von Wilm; Spring Song from "Samson et Dalila," Saint-Saëns; "When Twilight Weaves," Beethoven; Persian Serenade, Matthews; "Summer Night," Gade; "Bendemaes' Stream," Mildenberg, and "First Meeting," Tchaikovsky-Harris. Mrs. Louise Lupion Jenkins and Nellie Klingman were the accompanists.

The augmented choir of St. Mark's Church reenforced by the Philharmonic Club of St. Paul, sang Haydn's "Creation" in St. Mark's Church, Minneapolis, before a large audience. Stanley R. Avery conducted the performance. George A. Thornton was at the organ and George Klass led the orchestral forces. The soloists were Mrs. Mildred Ozias DeVries, soprano; Thomas M. Cracken, tenor, and Harry Phillips, baritone. The same work had been presented in St. Paul by the Philharmonic Club under the direction of R. Buchanan Morton in the House of Hope Church, preceding the Minneapolis presentation. F. L. C. B.

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PROGRAMME

I
GIAMMAI PROVAI from "La Donna Vanna" Nicola Piccinni
WHEN DAISIES PIED AND VIOLETS BLUE Thomas Arne
AUTOLYCUS' SONG James Greenhill
MI PARTO Cosimo Bottegari
RIDENTE LA CALMA Mozart

II
SOROKA (The Magpie and the Little Gypsy Dancer) Moussorgsky
PIESNIA LUBASHI (The Song of the Bride) Rimsky-Korsakov
KAKA MNIE BOLNO (Keen the Pain) Rachmaninov
Y CWCU FACH (Cuckoo Dear) Old Welsh
Y FAM A' I BABAN (Mother and her Babe) }

III
L'ABSENCE Hector Berlioz
L'OISEAU BLEU Camille Decreus
L'HEURE EXQUISE M. Poldowski
LA CIGALE Ernest Chausson

IV
HOMING Teresa del Riego
HO! MR. PIPER! Pearl G. Curran
FROM HILLS OF DREAMS Marion Bauer
WHEN AS THE TOUCH OF ICY
BILLOWS A. D. Volpe
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Kemp Stillings Discusses "Controlled Relaxation" as Animating Principle of Her Violin Pedagogy

Young Violinist Believes It Represents a New Departure—Aches and Pains Should Be Recognized as Evidence of Muscular Wrong-doing—Replaces Pupils' Bad Habits with Good

KEMP STILLINGS, the young violinist, has devoted herself this year to teaching and in this pursuit has elaborated a method of pedagogical attack which, while the root idea of it is widely recognized nowadays as of tremendous importance, has never, or at least very infrequently, received due practical attention.

"When you see violin students straining themselves terribly to get the simplest effect, wouldn't you naturally think something was wrong?" Thus begins Miss Stillings' statement of belief. "Yet instead of telling the pupil who complains of aches and pains and general tiredness, that he or she is committing some violinistic sin, you'll hear teacher after teacher simply bidding them keep on in the way they're going—'I, too, feel tired after playing,' they'll say, or 'Don't let yourself think of the pain.' Of course, in the long run the person who adopts violin playing as a career comes either to compromise or disaster. If he doesn't instinctively adjust the effort made in playing to the natural powers and resources of the muscles used, he may develop corns on the hand that grips the instrument too tightly, and other equally inconvenient and unpleasant effects of his inadequate economy of means will make themselves evident."

"Relaxation isn't any panacea. Perfect relaxation means inactivity, and automatically precludes any kind of play-



Kemp Stillings, Violinist, Who Is Elaborating New Pedagogic System

ing, good, bad, or indifferent. The teacher who hurls the order for relaxation at the head of an offending pupil is making no more progress than that from the frying-pan to the fire. Obviously we need relaxation of a sort and to a certain extent, but control there must be, too. Controlled relaxation, to my mind, best expresses the condition which not only is

Instruction Should Begin with Formation of Correct and Simple Mental Image of Act to Be Performed—Works on Assumption that Good Technique Solves Problems of Interpretation

ideal but must, if violin-playing is to advance at all, become ever more real. The teacher's aim should be to analyze the student's mental picture of the various operations involved in playing, to show him wherein he is misapplying and wasting effort, and gradually to substitute good habits for bad.

"A girl came to me recently, whose case may furnish an example of my method of procedure. She was straining herself in a quite dreadful manner by humping up her shoulder and twisting her left arm as she held the violin. What was the trouble? Simply that she had always thought it necessary to twist the whole arm. Once I saw that, the rest of the cure was easy. I had her lay down her instrument and then raise her arm without thinking of her shoulder; that eliminated one defect. The next thing was to tell her to turn just her fore-arm so that her hand would be in a position to hold the instrument. When she picked up her violin, she immediately realized the superior ease and efficacy of the new way of handling it."

No Special Exercises Needed

"I have been asked whether I use any special exercises in developing 'controlled relaxation.' No, I don't; they are not necessary. Simply present your criticism to the student in a way that he or she can understand—can understand not only verbally but practically—and his own common sense will keep him true to the use of the new and simpler method until it is established as a habit. "Habit, in fact, is the aim of all sound teaching. Once established good habits in violin-playing, and interpretation will largely take care of itself. The teacher's primary concern should be with the acquirement of good technical equipment by the pupil. If one becomes the master of his instrument, the business of interpretation will be tremendously simplified, for he will no longer be preoccupied with the glossing over of mechanical defects. The use of too much bow for a short note, for instance, distorts many players' interpretations by making the note stand out unduly. Of course, in taking up a new number with a pupil, I try to convey to him a sense of the best traditions which cluster about that particular number, and if there is anything in his playing of it which seems to protrude from the frame of his general conception I point that out to him. Otherwise the art side of his playing will pretty much take care of itself."

The All-Importance of Technique

"Not that that lightens the teacher's responsibility! It only sets him free for that much more attention to technical detail. That's the point from which I start and to which I constantly return with an ever-new sense of wonder and amaze, the all-importance of technique. Just think what havoc bad bowing can work in a person's playing! And how many performers are struggling under a misapprehension of the task the bow-arm has to perform! So many make the

mistake of attempting the conscious control of the entire arm, when in reality all they need think about is the action of the hand, whose guidance the rest of the member will follow of itself if it is but given the chance. Suppose that in walking we were to let our mind dwell on the motions to be made by the hip, how awkward we would be! We might do well enough for a while by exercising such a conscious control of the entire act, but life is too short for us to keep it up. We are forced to reduce the mental image to the absolute essentials. Why can't there be a similar economy of means in violin-playing?"

"One of the little tricks of method which I've hit on and which I find most effectual, is concerned with the prevailing inability to move the wrist loosely while giving the bow adequate support. The tendency is to move the whole arm, or the fingers as a unit separate from the hand. This is obviously productive of very unsatisfactory effects. When I encounter such a shortcoming as this in a pupil, I have him draw a pencil across a sheet of paper by means of a succession of little wrist movements, backward and forward. If the pupil's arm moves while he is doing this, it is only in order to give the hand the scope it needs, while the fingers do not change their position. When the bow is substituted for the pencil, the pupil always proves to have got the idea of the wrist movement and to be able to employ it as easily and effectively with the bow as he has with the pencil."

Alarmed by the Instrument

"Right here, by the way, you have an instance of what appears to be the really basic difficulty—that the actual instrument scares people into a mental state of alarm and strain."

"The value of this analytical method of attack of which I have been speaking is, of course, for mentally matured people whose early violinistic training has given them bad habits which need breaking. A really good method of teaching beginners would eliminate all such difficulties from their later work. The same great principle, however, should animate the teacher of the child who stands at the threshold of his studies as the teacher of the adult. A correct mental image of any act to be performed should be given the pupil before he actually attempts it, so that the operation may be simplified just as far as possible and a needless expenditure of energy, with its concomitant strain, be avoided. In fact, when a beginner comes to me, I spend quite a few minutes in talking to him, showing him what it is that he's to do, and even putting him through a pantomime of holding the instrument before he actually touches it. And in a similar way I approach every new bit of technique."

Results the Criterion

"Does it work? Marvellously! So many of us are cursed with a superstition that the worth of anything is proportionate to the difficulty of obtaining or doing it. Results seem to me a juster and more sensible criterion, and they speak loudly for my 'controlled relaxation.'"

"I call it mine. Obviously it does not represent strictly original thought on my part—what thought ever is strictly original with any one person? But it's sure to say that no one of whom I know is applying in his teaching such principles as those which I've outlined, except Richard Epstein. 'Controlled relaxation' need not, however, be confined to violin and piano pedagogy, for there's no department of human activity to which it could not be profitably applied. As for its significance in violin teaching, I honestly believe that the thorough-going recognition and use of this principle would effect something like a revolution."

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Judson House Returns, Praising Miller Vocal Art-Science

Adelaide Gescheidt Tells of Other Enthusiastic Pupils—Her Studio the Scene of Chat with Young Soldier-Tenor—How Mr. House Met Campbell-Tipton Abroad

TALKING with Adelaide Gescheidt, the New York vocal instructor and exponent of Miller Vocal Art-Science, one afternoon last week in her studio in Carnegie Hall the writer was impressed with the great sincerity which this musician brings to her work. Miss Gescheidt is especially happy these days, for four of her artists, products of Miller Vocal Art-Science, are winning praise for her and for themselves in their public work.

"The merit of the work is attracting widespread notice," Miss Gescheidt went on to say, "in the singing of Irene Williams, Fred Patton and Alfredo Valenti. And the return from France of my tenor, Judson House, with the Twenty-seventh Division, brings back to the fold one of our most gifted singers. As you know, Mr. House has been in service almost two years, and his experiences in France have been wonderful. They have given him singing a new quality, and when he has had time to co-ordinate it with his vocal equipment we will find him a bigger singer than before, I am sure."

"Miss Williams's success in her two New York recitals has been duplicated in her concerts at Princeton, Fall River, etc. Everywhere the critics speak of her *bel canto*, her breath control. And the same things, which come through Miller Vocal Art-Science, are noted by the press in connection with Fred Patton's singing. He has come along finely and in his oratorio appearances in 'The Creation' in Boston and in Toronto the critics have praised him highly."

We talked of Alfredo Valenti, formerly known as Alfred Kaufman in his Century Opera days, who has done fine work this season with the Creature Opera Company.

And then Judson House came in, ostensibly for his lesson. He has been

singing in the Twenty-seventh Division show, "Let's Beat It," at the Century Theater, with his army comrades. This young tenor, still in his early twenties, is a Miller Vocal Art-Science enthusiast. He told us that in his two years of army life his voice kept in condition in spite of all the obstacles that a soldier meets with.

"I sang for the boys, and it may interest you to know that I sang Gitz-Rice's 'Dear Old Pal of Mine' for General Pershing. Then at several religious services I sang a mass of J. Franck and the 'Messiah.' Speaking of the great old Handel masterpiece recalls a record I made in 1915 in the South. At Greens-

boro, N. C., I sang three 'Messiah' performances in twenty-four hours! I guess that was 'going some.' And to sing the third performance, which was in the next town, I had to drive eighty miles in an open automobile."

While in service with the A. E. F., Mr. House corresponded with the writer, and last fall he wrote of having met Campbell-Tipton, the American composer, who has lived in France for years. We chatted about it.

"I was sitting in the hotel at Dinard," said Mr. House, "when a gentleman came over to me and said, 'You are Judson House.' I told him that was right, and then he introduced himself to me as Campbell-Tipton and invited me to come and sing for him at his home. I did, and of course, sang his 'A Spirit Flower.' Then he showed me his own interpretation of this lovely song, which is different from the way you generally hear it done. When we had finished, he said, 'When you go back to America, Mr. House, please show them how I wish my song sung.' And I'm going to do it."

We said good-bye to Miss Gescheidt and the soldier-tenor, who is soon to resume his concert activities. And then, unless we are greatly mistaken, Mr. House's lesson began. A. M.

MISS MACBETH RE-ENGAGED

Chicago Opera Will Present Prima Donna in New Roles

The echo of Florence Macbeth's success as *Gilda* in "Rigoletto" and in other rôles with the Chicago Opera Association in New York and Chicago during the past season may be heard in her re-engagement by the company for next season.

All the parts taken by her this season will be repeated, and she will appear in a number of others as well.

Miss Macbeth scored a decided success at one of the New York *Globe* concerts when she appeared recently in company with Eleanor Spencer and Vladimir Dubinsky. Miss Macbeth sang the "Caro Nome" aria from "Rigoletto" and a group of songs. Mr. Isaacson, who has charge of these concerts, was finally obliged to explain to the audience that it would not be possible for her to continue her encores indefinitely, for there seemed to be no disposition on the part

of the audience to cease its demonstrations of approval.

After the concert, a young girl came to Miss Macbeth to ask if she might be allowed to sing for the prima donna, because she wished to get an idea as to the possibilities of her voice. This was the second time such an occurrence had happened within two weeks, and Miss Macbeth has visions of being forced to take a class of girl pupils this summer.

Another of Miss Macbeth's recent appearances took place at the Settlement School in Brooklyn.

Use Scott Song for Palm Sunday Services

A new sacred song that is being much sung by prominent church singers is John Prindle Scott's "Ride On," especially suitable for Palm Sunday. The fact that the song literature for this particular church festival is small has made Mr. Scott's song very welcome. It gained instant popularity last season, and promises to have a permanent position on the day's programs.

BETHLEHEM'S WEEK IN MUSIC

Chamber Music and Vocal Concerts—Band May Lose Steel Company's Support

BETHLEHEM, PA., April 2.—Edward Bromberg, bass soloist at the Church of St. Mary the Virgin, New York, gave an enjoyable and instructive interpretation of Russian folk songs here on March 21 under the auspices of the Woman's Club. Mrs. Bromberg handled the piano accompaniments skilfully.

The Weingartner String Quartet, which gave a series of events in the Moravian College for Women during the season, gave its concluding concert there on March 27, varying the program with one quintet number by Beethoven, Op. 29, with the addition of W. F. Hartmann, of this city, viola. The other performers, as in the other events, were A. M. Weingartner, first violin; Earl Pfoutz, second violin; J. K. Witzeman, viola, and Alfred Lennartz. The last three named are Philadelphia artists and excellent performers. Other numbers played were Quartet in E Flat Major by Mozart and two movements of Chadwick's Quartet in D Minor. Individually and in ensemble work the players gave a splendid performance, especially so in the quintet. Despite a heavy rainstorm that evening the auditorium was crowded.

Rumors are current here, and virtually verified, that the Bethlehem Steel Company will soon withdraw its financial support of the famous steel company band, which was organized about ten years ago and has played in many cities, including a number of open-air concerts in the Mall at Central Park, New York. A. M. Weingartner has been director since its organization. It is understood that the band will continue as an independent organization.

Dr. J. Fred Wolle, conductor of the Bethlehem Bach Choir, gave an organ recital at the home of Dr. Duncan McKim, a wealthy Philadelphian, on March 27, for the benefit of an orphanage in that city.

The Bass Clef Club gave a concert in a local church on March 28, under the direction of T. Edgar Shields. Baritone solos were given by Clarence H. Metzger and Charles Wettreanu, by Girard S. Chesnut, tenor; William E. Steyer and Herman D. Brendle, duets. R.E.S.

Philadelphia Hostile to Modern Operatic Works;

"Tre Re" Heard by "Smallest House of the Season"

Local Situation Calculated to "Discourage Most Idealistic Impresario"—Montemezzi's Beautiful Music Tragedy Finely Presented by Gatti's Company—Martinelli Evokes Admiration as "Avito" in First Local Appearance of Season—Stokowski Not Yet Fully Over Effects of Influenza, but Returns to His Post—Zimbalist an Admired Soloist with the Symphony

BY H. T. CRAVEN

PHILADELPHIA, April 6.—The artistic and financial results of Mr. Gatti-Casazza's operatic endeavor in this city last Tuesday evening were regrettably poles apart. "L'Amore dei Tre Re" was the Metropolitan's offering. Art was nobly exalted in the presentation of a score of vital effectiveness and power and by at least three individual performances of a fine sincerity and beauty. It was the box office which developed slackness and proclivities.

The house was the smallest of the season, emphasizing the lamentable antipathy of Philadelphians to music plays of modern calibre. The situation was enough to discourage the most idealistic impresario. Here was a work of touching musical and dramatic eloquence, an opera that it is not hyperbolic to rate as a masterpiece of its genre. Unlike "Marouf" or "La Reine Fiammette" it was no newcomer on the local operatic schedule. Its substance was attested when Bori and Ferrari-Fontana sang its leading rôles here during the season of 1914-15. There had been subsequent admirable productions, both by the Boston and the Metropolitan companies.

Artistically "L'Amore dei Tre Re" had well passed the experimental stage. Modern Italy has a right to be proud of this music drama. New York, judging by the favor with which it is regularly received, assuredly is. The inevitable conclusion must be the Philadelphian is not yet weaned away from exclusive appreciation of the hurdy-gurdy operas, showy

"all-star" casts and the Puccini convention.

Press Representative William J. Guard, under due provocation, threatened nothing but acknowledged operatic "war-horses" for the remaining bills of the season. He was warrantably disconsolate, and yet in another sense, spiritually happy, for his own keen fondness for the work prompted him to make the departure of sitting through an entire operatic performance. He confessed to enjoying himself hugely, despite the public's fatuity and the slim box office returns.

Auditors of taste and the full critical contingent agreed with him. The newspaper endorsement of the evening was rhapsodic. But opera cannot thrive on "notices" alone and it seems distressingly probable that the general public's frigidity to the Benelli-Montemezzi gem will result in its exclusion from the local operatic repertoire for some time. The next offering will be "Rigoletto" and after that, for the season's finale, possibly "Faust." Opera patrons are to be given "what they want." Mr. Gatti-Casazza is fully exempt from blame. Indeed he is to be heartily complimented for an exhibition of artistic courage, which has been so ill repaid.

Praise for Principals

Conspicuous among the principals in this misprized bill was Giovanni Martinelli, who made his first operatic appearance here this season. It is quite undeniable that this young singer is fast becoming one of the foremost lyrico-dramatic tenors of the era. His performance, as *Avito*, was instinct with histrionic conviction. His tones were exquisite, his appreciation of the tragic

poetry of his rôle profound. There were passages in the opera which Caruso himself could not have sung more beautifully.

Although the part makes rather severe demands upon Claudia Muzio's equipment, she rose magnificently to the occasion on Tuesday evening, singing with lustrous eloquence and acting with subtle emotional force. Pictorially she was a most appealing *Fiora*. The *Archibaldo* of Adamo Didur was extraordinarily vivid histrionically. The illusion of blindness was most adroitly conveyed.

Mr. Chalmers seemed to be miscast in the difficult part of *Manfredo*. He sang with fluency and taste, but without real dramatic power and his impersonation was thoroughly colorless. Competent co-adjutors in the minor rôles were Audisio, Bada, Egener, Mattfeld and Tiffany.

Moranzoni revelled in the haunting loveliness of the score, which despite its palpable debts to Wagner and Debussy, is wrought with masterly firmness and authority and is so perfectly in keeping with the atmosphere of Sem Benelli's tragic story. The libretto is indeed a blessed relief from the conventional operatic foolishness.

The sunrise effects in the opening act were rather clumsily managed and once again the grandiose Milanese scenery seemed somewhat inferior in effectiveness to the Urban settings. But these were minor defects. The real blame attaching to what happened on Tuesday evening falls upon the public.

Leopold Stokowski has been struggling manfully against the after effects of influenza. He bested them to the extent of appearing for the two Philadelphia Orchestra concerts on Friday afternoon and

Saturday evening. His direction was able and brilliant, yet he still looked ill and the strain of the undertaking was evident.

Hail Stokowski's Return

A vast audience greeted the return of the conductor to his post and manifested delight in a familiar program, of which Efrem Zimbalist was the soloist feature. The art of this virtuoso evinces steady development. It is unmarred by the slightest trickery or affectation and it attains often radiant pinnacles of beauty. With magisterial technique and with a tone of compelling charm he submitted the glowing Brahms' Concerto in D. The tender *Adagio* was played in a mood of sincere sentiment, but without a shadow of sentimentality; there was sterling dignity in the *Allegro* and sparkling enchantment in the joyous final movement. The interpolated cadenza was technically dashing, but on the whole, rather superfluous. Brahms speaks sufficiently for himself in this master work.

Mr. Stokowski gave an excellent reading of the "Grande Pasque" Overture of Rimsky-Korsakoff, which opened the program, and he closed the concert with a highly individualistic performance of the unextinguishably popular "Pathétique" Symphony. The conductor strongly accents the emotional appeal of this work and stresses its strikingly contrasting moods with ardent enthusiasm. Unquestionably his interpretation is vivid and there is equally no doubt of its popularity with Philadelphia audiences. Mr. Stokowski's "Pathétique" is always most fervently received.

Hear Helen Desmond with Allentown (Pa.) Orchestra

ALLENTOWN, PA., March 24.—The third concert of the season given by the Allentown Symphony Orchestra was presented on March 9. A large, enthusiastic assemblage was on hand. The program consisted of Beethoven's Symphony No. 1 in C, the "Hungarian Fantasia" by Liszt and Grieg's "Peer Gynt" Suite No. 1. Helen Desmond, pianist, was soloist in the second number. So well did the audience like her that it called her forth for two encores.

The orchestra responded well to the bâton of Conductor Moll. B. W. S.

Coldness of New York Public a Myth, Says Vahrah Hanbury

Young South African Soprano Compares "Atmospheres" of Two Continents—Middle Class of United States Learning to Love Music—English Festivals Foster Democracy, She Declares—Belgian Artistic Circles Before the War

ALTHOUGH the young soprano Vahrah Hanbury, who recently made a successful "first appearance" in Aeolian Hall, was born in South Africa, she is quite typically English in appearance. Dark-haired, gray-eyed, unaffected of manner, she suggests somehow the distinctive West of England type, a suggestion confirmed by her low voice with its slight trace of "English" accent.

Miss Hanbury remembers little of her birthplace; the removal of her parents to England, their native home, took place when she was so young. Before she was out of her teens, she was in Brussels studying the violin and the 'cello; then her voice began to develop in power, and she began studying along vocal lines. The war broke out, and she came to this country on a visit, at first intending to remain only a short time. But the United States afforded excellent opportunities for what had by that time shown itself to be unmistakably her career, and here she has remained ever since.

"I doubt that I shall go back this summer," she explained in her pleasant, direct fashion. "George Hamlin is coaching me now and I shall probably go up to that Lake Placid 'music-colony' and study with him this summer. I am working with Hemstreet, you know, in his studio here, so I have all I care to do. Some appearances have been booked for me, too, and a lot more are planned by my manager, Miss Hopper; I really couldn't leave America for the present."

"One isn't wanted in England now, aside from everything else; they're still being rationed, and it's really better not to add to their difficulties in the food line."

Belgian Music Atmosphere

Belgium, more especially Brussels, had given very wonderful musical opportunities to the young girl. The famous performances at the Théâtre de la Monnaie, ("what if one did climb up to the roof to hear them?" she smiled;) the many concerts with their noted artist-soloists, their fine ensembles; above all, the pleasure and interest that all classes showed in music, appealed to her artistic sense mightily.

"I rather miss that here, you know," she remarked, frankly. "You give a great deal that the other side of the



Photo by Mishkin

Vahrah Hanbury, Soprano, Who Recently Made a Successful Début at Aeolian Hall

water doesn't of course, and I appreciate that immensely; but one misses that universal music-love that one feels so strongly in the atmosphere of, say, a city like Brussels.

"In the United States, it seems to me that the poor and the rich love music most; at least, they flock most to hear it. That universal caring for it and knowledge of it by the middle-classes is only just beginning to take hold here. It is their pleasure in Brussels, for instance, to go to hear music; their diversion, the thing they look forward to as a natural thing."

She has a very happy face, this young singer, but it gravened when she spoke of her friends, the Ysaves and others, who had lost so much in the war.

Why She Sang at Camps

"I should really be afraid to go back," she said, sadly. "There are so many people dear to me there; people to whom I'd just send a wire, 'I'm coming over for a few days' and their homes were mine; where are they now? The sight of suffering is unendurable to me, too. My people are, many of them, in the navy, and it seemed to me when the war broke out, I really ought to become a Red Cross nurse, but I couldn't endure seeing suffering. So I tried doing what I could in other ways."

"You sang at the camps I suppose?" "I almost lived in them, last summer," she smiled. "And after my first shyness



Miss Hanbury in Visit to Her Birthplace, South Africa

wore off, I grew to understand the soldiers' requirements and to like the work immensely. I found 'a little of everything' to make the best program; an aria or two, some 'highbrow' songs, some that were popular, not-too-classic, of the ballad type; and then some of which they could sing the chorus. The men came from such very different homes and localities, it wouldn't have been successful at all to attempt giving them all the same thing."

Presently the subject of community choruses came up and Miss Hanbury talked of the great West of England and Mid-England music-festivals, so interesting a feature of England's musical life.

England's Music-Festivals

"They aren't confined to those sections of England, either," she added. "Practically, every large town in the country has its annual festival, to which people of all classes come for miles around and at which all the great artists are glad to sing. I have met John McCormack, for instance, often at them."

A very strong leaning toward operatic work evidences itself in Miss Hanbury's talk; in fact, as she says frankly (she says everything frankly) she is studying

hard toward that end. *Aida* she has already mastered; and *Santuzza* she is working on now; *Tosca* she would like for the music, but dislikes too much that drama's horrors; *Nedda* appeals to her much. The various smaller companies now developing or that have developed all afford opportunities for the young singer to work up stage experience, and she has hopes to join one or the other of them some day. Then there is the concert field also calling and after having once faced the many-headed monster known as an Aeolian Hall audience and found it to be after all an amazingly friendly entity, it holds less fears for her.

"New York audiences are very kind," Miss Hanbury said, earnestly. "They are spoken of with bated breath, as something to be terribly afraid of; people say, 'Oh, are you really going to give a recital there?' as though it were a terribly daring thing to do. I assure you it doesn't make it any light ordeal to face them, that idea. When I realized how very few, after all, of the people in my audience were friends of mine it was a terrifying feeling. But they were as kind as though they had heard me dozens of times." C. P.

MR. BUCK'S "YOUNGSTERS" IN AN HOUR OF MUSIC

A Delightful Program Demonstrates the Skill and Talent of His Junior Students

Dudley Buck gave the youngsters of his studio an opportunity to show the results of their training on the afternoon of April 1. The programs given during recent seasons at the Buck studios in New York under the caption "An Hour of Music" have long since been recognized as events of serious artistic purpose and have introduced a large number of remarkably fine artists. On this particular occasion the junior students were inspired to maintain a standard in keeping with the traditions of the studios and the considerable gathering of friends that heard them found cause for genuine surprise in the professional swing that characterized the entire program.

One of Mr. Buck's most talented pupils, Elizabeth Rowand, was kept away by illness, and Kathryn Walsh, suffering from a cold, was also unable to fulfill her part of the program. Dorothy Brotherton sang Paulin's "Le Clavecin" and Spross' "Robin, Robin Sing Me a Song," with gratifying effect. Marjorie Mercer, gave individual and charming presentations of Strickland's "Temple Bells" and Oley Speaks' "Summer in the Heart," and Valeria McLaughlin revealed a lyric soprano voice of exceptionally fine quality, nicely controlled, in Dell Acqua's "Chanson Provençale," Dickmont's "Ma Little Banjo" and Mrs. Beach's "June."

The youngest of them all, Madeline Laasé, required no apologies for her youth. She sang with confidence and skill "The Swiss Girl's Lament," Bizet's "Les Filles de Cadix," Buck's "Sky-lark's Song" and Lehmann's "Daddy's Sweetheart." Gladys Durham won praise for her singing of Fauré's "Les Roses d'Ispahan" and Speaks' "Morning" and Louise Johnson was successful in her delivery of Sjogren's "The Seraglio's Garden" and Rogers' "April." Besides two songs added to the program by Mr. Buck himself, the hour came to a close with Dorothy Brough's meritorious presenta-

tion of Gena Branscombe's "In Arcady by Moonlight," "Noon" and "The Open Road."

Elsie T. Cowen was, as usual, a most excellent accompanist.



PIANIST

"The art which she revealed to a large and appreciative audience was of a quality to merit her several events in the space of a few months. She possesses more than a mere technical equipment. Miss LaCroix has style, intelligence and taste."—Max Smith in the American.

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JOHN C. FREUND, Editor
PAUL KEMPF, Managing Editor

CHICAGO OFFICE:

Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Maurice Rosenfeld
Correspondent

PHILADELPHIA:

H. T. Craven and W. R. Murphy
c-o Philadelphia "Evening
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MEXICO CITY, MEXICO

Eduardo Garlil
National Conservatory of Music

BOSTON OFFICE:

Room 1011, 120 Boylston Street
Telephone 570 Beach
Charles Repper, Manager

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PEACE WITHOUT MUSIC

In anticipation of that always approaching day when the hard-working conferees at Paris shall have finished the treaty of peace, arrangements have been made for a "series of artistic manifestations" of various kinds at Versailles. Camille Erlanger, we are told, is master of the musical ceremonies, which will take the shape of performances in the palace's theater of Gluck's and Monteverdi's "Orfeo," Méhul's "Joseph and His Brethren," Gounod's "Sapho," Lecoq's "Petit Duc" and his unpublished "Faublas." There is also talk of eight grand festival symphony-concerts by the Pasdeloup Orchestra. Passing over the fact that a large portion of the music already announced for these "manifestations" is distinctly not of the first rank, the idea of a music festival to commemorate the conclusion of peace is felicitous and will be favorably hailed in every quarter.

What have we Americans done in this direction? Will we in this country celebrate the formal ending of the greatest war in history by exploding fireworks or by performing musical masterpieces? The odds at this writing are all in favor of the fireworks, and every day that passes makes it increasingly impossible to arrange music festivals of suitable calibre and magnitude. The musical season is virtually over, seasoned musicians are arranging their activities for the coming weeks and months; it looks as though the task of arranging a Peace Music Festival were by now quite hopeless. Just why there is nothing of this kind assured for America as well as France is not easy to explain. Unquestionably we have enough music-lovers in our country to assure the success of so inspiring an undertaking. A Peace musical organization, visiting many cities throughout the United States, would meet with a hearty reception, certainly.

But nothing has been done, and bemoaning that fact brings no balm. It occurs in passing, however, that if the authorities at Washington knew or cared anything about music, plans for a comprehensive music festival to celebrate the arrival of peace would have been perfected this long time.

THOSE WAGNERIAN "COPYRIGHTS"

For one "thoroughly familiar with the operation of the copyright laws," Walter R. Whittlesey, the new chief of the Music Division of the Library of Congress, appears to nurture some curious, not to say ingenuous, ideas. In the course of a recent discussion on the possibility of taking over the ownership of copyrights on German operas by the United States, he blandly told MUSICAL AMERICA's representative that in his opinion "these operas, especially the Wagnerian productions, are now produced so infrequently in the United States that it would seem hardly worth while to bother with

taking over the ownership of the copyrights. At all events, I think, in view of what New York did to the proposed production of German opera a few weeks ago, we will not be inclined to indulge in that particular pastime for quite a while to come, if ever again."

Mr. Whittlesey will not have to cudgel his brains over the advisability or inadvisability of seizing Wagnerian copyrights for the good and sufficient reason that there are no Wagner copyrights to seize. That master's works have been free to the world for several years, of which fact the various rival "Parsifal" productions in Europe before the war might have apprised the esteemed new chief of the Music Division. But it is unnecessary to press this point further. Mr. Whittlesey is not even right in speaking of the Wagner operas as being "now produced so infrequently in the United States." Why not be strictly accurate and statistical and admit that they are not produced at all—have not been, for that matter, in the last two years?

But the gentleman ought to be wary of prophecy. "We will not be inclined to indulge in that pastime for quite a while to come, if ever again!" We should not feel safe in wagering our money on the accuracy of his sententious prediction. To adduce as a fortifying proof of this flighty viewpoint the stir created by a foolish scheme for giving German operetta (not opera) in German by Germans at a New York theater recently is to misrepresent the true nature of the question. We are, indeed, unlikely to have German opera in German by Germans "for quite a while to come." But we are very likely to have Wagner opera in English by Americans or singers of some other friendly nation in a short time—that is if the wishes of the vast majority of music-lovers are not disregarded in favor of the unreasoning clamor of a handful who are either Wagner haters *pur sang* or else noisy jays in quest of a facile notoriety.

But if there were Wagnerian copyrights to be taken—as Mr. Whittlesey seems to believe there are—what consummate fools would we be to pass them by!

HEIFETZ'S MANNER

A correspondent this week objects to the stage demeanor of Jascha Heifetz—or rather to his attitude toward his audience when acknowledging applause. The writer would be better satisfied if the matchless boy were to unbend, to emerge from his abstraction of manner, to smile graciously upon his admirers and by other signs and tokens to show himself pleased with what his audience is doing to render tribute to his greatness.

It is a question indeed if Mr. Heifetz has anything to gain by smirking and grimacing and pretty intimations of pleasure. Doubtless that sort of thing pleases quantities of barren spectators. But hundreds are also stirred when they see a violinist sway like an elephant, shake his head, or tear his bow defiantly from the strings, for all these manifestations pass for the exuberant operations of irrepressible emotion and temperament boiling over. To us there is something as splendid, as thrilling, in the impassivity of Mr. Heifetz in the face of cyclonic applause as in his noble immobility when he performs. Those who object to it fail to appreciate the intensity of the psychic spell under which the violinist plays. They ought to realize that this spell that dominates him is not the sort of thing that one assumes at one minute and shakes off the next.

In the process of his god-like music-making, Jascha Heifetz is, in all sincerity, "possessed." They fail to understand the phenomenon who would have him otherwise. What are the amenities of politeness compared with the miracle of which he is a living and lastingly marvelous exponent? In his case even seeming rudeness is excusable—though it would be going too far to charge him with this.

THE SUPERVISORS' CONFERENCE

The Music Supervisors' National Conference, held in St. Louis last week, advanced the whole cause of public school music in a way that is gratifying to those who look to our educational institutions for the solution of America's musical problems. This bringing together of many minds, interchange of experiences and views, and practical demonstration of actual accomplishments affords inspiration to the supervisors who were fortunate enough to enjoy attendance at the conference. The war caused a temporary setback to the whole program of school music, but the important part played by many of the supervisors in linking music with our "win the war" spirit offsets any incidental loss and insures increased public respect for this splendid body of men and women.

With Dr. Dann as its new president the conference is on the eve of its greatest year of achievement, for he represents strikingly the most advanced thought, the broadest vision and a record of practical accomplishment which is unique in the whole development of music in the public schools of the United States.

PERSONALITIES



Photo by The Illustrated News Service

Sergei Rachmaninoff in His Study

"We have with us this evening," as the toastmasters tell us, the famous Russian composer-pianist at his desk, and to judge from his expression all is going well. Perhaps another Prelude is maturing; who knows?

Amato—Pasquale Amato, who sailed last week with Mme. Amato for Italy, will return in September for a concert tour before rejoining the Metropolitan forces.

O'Sullivan—Among the audience at Yvonne Gall's recent concert was John O'Sullivan, her colleague the tenor, proud father since March 26 of a baby daughter, and happy, too, because of the success he won recently with his song recital in Boston.

Lund—Charlotte Lund, the New York soprano, recently exhibited eight of her paintings at the MacDowell Club, New York. They were commented on most favorably by *connoisseurs* and six of them were purchased by art lovers.

Macbeth—The Link Belt Organization of Philadelphia was entertained at its annual gathering, on March 27, by an excellent program, whose salient features were a speech by Charles M. Schwab, famous steel magnate, and songs by Florence Macbeth, most charming American coloratura. Miss Macbeth has been asked to sing at one of the Schwab musicales in the near future.

Gilly—Dinh Gilly, French Algerian tenor, formerly of the Metropolitan, has been engaged for the Théâtre de la Monnaie at Brussels, which justly celebrated house reopened last December. The government appropriation for the theater has been raised from 150,000 francs to 550,000, an astonishing increase for these times in Belgium.

Lashanska—Hulda Lashanska, the young soprano, who is fulfilling the predictions made for her by Marcella Sembrich, recently said of the late Theodore Roosevelt that his favorite composers were Brahms, Schumann and Chopin. "He was not a proficient musician," says Miss Lashanska, "but those closest to him declare that his musical instinct appeared to guide him unerringly into appreciating the compositions of the greatest masters."

Galli-Curci—According to the New York Sun, the "noted diva will be seen in a special screen story being filmed for the Stage Women's War Relief. Mme. Galli-Curci posed before the camera in the part of a concert-singer." Remarks the Sun: "Notable fauna and flora of the footlights have already contributed their faces to the photoplay, and when the picture is finally turned loose on the world it is said it will have the most distinguished cast that ever gave a director nervous prostration."

Werrenrath—The American baritone, Reinald Werrenrath, has expressed himself as regards "elocution in singing," in a manner that cannot fail to interest those who realize how authoritative his views must be considered on the subject. "If the singer presents careless diction," says Mr. Werrenrath, "he is neglecting half the song, for surely in a perfect song the poem is at least fifty per cent of the whole. The great artist will blend the two together so deftly that the listener forgets that there are two parts and hears the verse and the music as one."

Leginska—A third sphere of activity for the energetic little Ethel Leginska! Behold her enter as concert manager. When her intimate friend and pupil, Paula Pardee, made her New York recital début this season, Leginska promised the young girl another engagement in New York before the end of the season. She wouldn't tell what it was, but hinted it would be something "big" and that Miss Pardee had better brush up on a certain concerto to play with orchestra. Some time elapsed and Miss Pardee thought that her friend and teacher had forgotten all about the promise. Her surprise and delight can be easily imagined when Miss Leginska informed her that Miss Pardee was to be an "assisting soloist" with the Metropolitan orchestra and prominent singers of the company on March 29. All of which in due time occurred.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

The Director of the Bagdad Opera Unearths a Few Novelities

"Whee-ee-ee!! Whoop!! Hooray!!" The distinguished press agent of the Bagdad Opera House jumped from his chair when he heard the frenzied outburst in the office of the General Director and rushed to the scene of the noise.

The General Director was gayly pirouetting and occasionally kicking the chandelier in his ecstasy.

"Tra-la-la! Whoop!!" And the General Director turned a double hand-spring.

"I have been making out my repertoire for next season," he finally explained, "and I have just heard from my agent in Milan. Listen! We have discovered twelve Verdi operas which have never been produced; Verdi said they were unrepresentative works, but we of this enlightened age know the modesty of our idol. Six of the operas have more than eight acts and thirty-two scenes, but we can easily run in a few extra ballets to fill out the time. But there is more! We have found three childhood works of the great Mascagni. Our agent in Milan is a darling! Listen on! We shall also be able to produce for the first time all the nineteen operas of the brothers Salami—you know they lived eighty-seven years ago and wrote estimable stuff. Do you wonder I dance and sing? Whoop!!"

Edoardo Giovanni's Past

[From Correspondence]

"Jersey City takes much pride in the fact that Edward Johnson formerly resided here."

Why Editors Take to Drink

[Composed by a Press Agent]

Every appearance during the past season provided the music-loving public with increasing reasons for pride in the advancement to the highest place in vocalistic realms of this American queen of song, and further was a source of gratification in that the hitherto paucity of premier native artists was passing.

The mystery of the composership of "Eli, Eli!" is explained in another column. And it develops that John McCormack is not responsible for the ditty beloved of all sons of the old sod.

We Hope the Architect Won't Be Offended When He Sees This

When the Minister of Fine Arts is installed in Washington we hope that he will give his immediate attention to the

interior decorations of our music auditoriums. We say this feelingly, for we are now convalescing from our recent visit to one of New York's newest concert halls. Every law of esthetics has been defiantly disregarded in this new hall. Fuzzy-wuzzy gee-gaws, gilded peacocks, plaster-of-Paris drapery, frolicking sea urchins of a sickly green hue are distributed over the walls and ceiling with painful exactitude.

The saddest part of all is that we heard persons of wealth and supposed intelligence say of this mélange of ugliness: "How lovely!" This kind of folk would prefer "Dinorah" to "Boris Godinoff" or Mascagni to Wagner!

When the peace treaty is finally signed a special series of music performances will be given at Versailles. We were about to suggest a program (including the New World Symphony, Dvorak; Hungarian Dance, Brahms; "Thou Monstrous Fiend," C. M. Weber; Irish Rhapsody, Herbert; "The Flying Dutchman," Wagner, and so on) when it dawned on us that by the time the treaty is signed the world may have a new notation system, new kinds of instruments and new kinds of ears.

FRENCH BAND IN DENVER

8,000 Greet Pollain Forces—Concert by Local Chorus

DENVER, March 27.—The French Army Band, which is making such a strong appeal to both the musical and patriotic emotions wherever it appears, played before an audience of more than 8,000 here last night. This concert broke the attendance record for all cities yet visited by the French band. The small number of performers (only twenty-nine appeared here) and the preponderance of reeds and lack of low toned brass, resulted in a rather thin body of tone for so large a hall as our Auditorium. Nevertheless, the virtuosity of individual members, the artistic offerings of the soloists and the spirited leadership of Capt. Pollain aroused the greatest admiration and enthusiasm. A frantic demonstration followed a performance of "Over There" by these French veterans, who seemed to fully feel the spirit of our most popular war song. Although the admission fee was small, a very tidy sum was realized for the French War Charities and the Denver Federated Charities. The Denver Optimist Club sponsored the concert here.

The Tuesday Musical Club chorus under direction of Bessie Dade Hughes gave its annual public concert at Central Presbyterian Church Tuesday evening,

as a benefit for the Church Home for Convalescents. The chorus, comprising some sixty trained voices, has been so thoroughly drilled by Mrs. Hughes that it sings from memory the various parts in its repertory. Notable offerings in Tuesday's program were Percy Rector Stephens' "To the Spirit of Music," Scarlatti's "Se Florindo e Fedele," and lighter numbers by Loring, Taylor and Margo. The Club and Mrs. Hughes were most cordially received by the large audience. The assisting soloists were Mrs. Ruth Hammond Thies, soprano; Esther Gumaer, pianist; H. L. Rees, baritone, and Lawrence Whipp, organist. The Tuesday Musical Club has been a factor in the musical life of Denver for twenty-seven years, and is the only federated women's club in Colorado.

J.C.W.

Gluck Draws Record Houseful in Dallas
DALLAS, TEX., April 4.—Alma Gluck, assisted by Salvatore de Stefano, harp-

ist, was recently presented in concert at the Fair Park Coliseum to the largest concert audience ever assembled in Dallas. Many extra chairs had been placed in every available spot, and finally people had to be turned away.

Mme. Gluck was not in the best form vocally, but her graciousness and charm made amends for anything that was lacking in her voice. Her program contained many songs in French, Russian and English. In several songs she stirred her audience deeply and was compelled to respond to many encores. Mr. de Stefano made a most favorable impression and also was called on for encores. Mme. Gluck had an excellent accompanist in Eleanor Scheib. The concert was under the local management of Earle D. Behrends.

C. E. B.

TACOMA, WASH. — Florence Smith, Tacoma pianist, presented a number of her pupils in recital at her studio on March 15.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL AMERICA, published weekly, at 501 Fifth Avenue, New York, N. Y., for April 1, 1919

County of New York } ss.
State of New York, }

Before me, a Notary Public in and for the State and County aforesaid, personally appeared John C. Freund, who having been duly sworn according to law, deposes and says that he is the Editor of MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are: Publisher, THE MUSICAL AMERICA CO., 501 Fifth Ave., New York; Editor, John C. Freund, 501 Fifth Ave., New York; Managing Editor, Paul Kempf, 501 Fifth Ave., New York; Business Manager, Milton Weil, 501 Fifth Ave., New York.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock): THE MUSICAL AMERICA CO., 501 Fifth Ave., New York, N. Y.; John C. Freund, 501 Fifth Ave., New York, N. Y.; Milton Weil, 501 Fifth Ave., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there are none so state): None.

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JOHN C. FREUND, Editor.

Sworn to and subscribed before me this 26th day of March, 1919.

MARGARET SALDINI,

My commission expires March 30, 1920.

Notary Public, New York County No. 4, New York County Register's No. 10090.

CONTEMPORARY AMERICAN MUSICIANS

No. 61
MAY
PETERSON

MAY PETERSON, soprano, was born in Oshkosh, Wis., daughter of a Methodist minister. At ten she accompanied her father on his evangelistic meetings through Wisconsin playing the portable organ. At twelve she became organist of her father's church in Oshkosh, where she remained for several years. At fifteen she left for Chicago to study, and there supported herself by giving lessons, doing church work and accompanying. After several years of study there, went to Florence, Italy,

where she later became soloist of the American church and went on with her own studies. Went to Berlin to continue her work, and then to Paris, where she studied with Jean de Reszke. After more than fifty appearances in the different opera houses of France, she obtained an engagement with the Opéra Comique. Returned to America at the outbreak of the war to appear here in concert. Her first New York recital was made in Aeolian Hall in November, 1915, followed shortly after by her Boston debut. Recitals and concert appearances in all parts of the United States followed, and in March, 1917, Miss Peterson was engaged to sing at the Metropolitan Opera House. She made her debut there in November, 1917, singing Micaela in "Carmen," and has since been heard there in the rôles of Mimi, Violetta, Manon and others. Is at present making her first concert tour through the Far West with great success.



© Ira L. Hill

May Peterson

Repetitions Rule Next to the Final Week at Metropolitan

"L'Oracolo"—"Pagliacci" Double Bill Opens Week—Verdi Festival Presents Singers in Various Acts—American Operas Have Another Hearing—"Butterfly" and "Barber" Again—Millo Picco Makes Début in "Tre Re"

The offering at the Metropolitan on Wednesday evening was "Madama Butterfly." Geraldine Farrar's characterization of the title rôle has been the subject of much comment; occasionally the discussion has even waxed acrimonious. Comparisons may be odious, but it is necessary to have some standard by which to compare things, especially in the artistic field. After one has heard and seen the performance of this rôle by the diminutive prima donna of the Chicago Opera Association, Tamaki Miura, such a basis is established for the part of *Butterfly*, and it is rather difficult for one to become enthusiastic over some other presentations of Puccini's heroine than that of Mme. Miura, who certainly visualizes this part in a manner which may be fairly termed authoritative; it is realistic and vital. Miss Farrar's strongest admirers will doubtless admit that she falls far short of such characterization. Who can think of a little Japanese girl making a hop, skip and jump, running half way across the stage and landing with feet curled under her on the limb of a tree, which in the second act is at the back of the stage, outside of *Cio-Cio-San's* dwelling. Even those who have not had the fortune to visit the Orient can hardly read verisimilitude into such a thing, and yet this is but one of several little tricks of stage business which Farrar brings in and which make her conception appear more like the New England tomboy schoolgirl than the shy, retiring little Japanese who waited in vain for the return of her "husband." But Miss Farrar's most severe critics must admit that she sings the music beautifully.

Rita Forna did some excellent singing in the rôle of *Suzuki*, but at times overacted. Hipolito Lazaro as *Pinkerton* gave an exceedingly satisfactory account of himself and very evidently pleased the audience. Scotti was the *Sharpless*, and acted and sang the rôle in his customary dignified manner. Others in the cast included Minnie Egner as *Kate Pinkerton*, Angelo Bada as *Goro*, Pietro Audisio as *Yamadori*, Francesco Cerri as *Yakuside*, and Paolo Ananian and Louis D'Angelo.

Moranzoni conducted with spirit and made the orchestra a very important and satisfying part of the performance.

D. L. L.

"L'Oracolo" and "Pagliacci"

The Leoni-Leoncavallo double bill packed the Metropolitan on Monday evening, with Scotti as the opium-den keeper, *Chim-Fen*, in the former and Caruso as *Canio* in the latter. In the Leoni "L'Oracolo" Mr. Scotti had as his artistic associates Mme. Easton, an admirable *Ah-Yoë*, Mr. Didur as *Win-Shee* and Mr. Althouse as *Win-San-Luy*. Mr. Althouse was in excellent form and sang his music beautifully. Mme. Mattfeld and Messrs. Rossi and Audisio completed the cast. There were calls before the curtain for the principals and for Mr. Scotti alone.

The "Pagliacci" performance was a good one, Mr. Caruso, as usual, triumphant in his arioso, the occasion of many curtain calls. Miss Muzio sang *Nedda* excellently, as did Mr. Werrenrath the part of *Silvio*, his début rôle in February of this year. Thomas Chalmers sang *Tonio* for the first time with the company. He did it commendably. Mr. Paltrinieri was the *Beppe*. Mr.

Moranzoni conducted both operas with verve.

The Triptych Again

The triple alliance of American operas—John Adam Hugo's "The Temple Dancer," "The Legend" by J. C. Breil, and Charles W. Cadman's "Shanewis" prevailed again on Friday night. The audience applauded the Cadman opera lustily, found things to admire in "The Temple Dancer" and even in "The Legend." Ponselle, Easton, Braslau, Howard, Althouse, Chalmers, Kingston, d'Angelo and the other artists were in their accustomed rôles. Moranzoni conducted.

"The Barber of Seville"

The final hearing of the "Barber of Seville" on Thursday evening of last week attracted a large audience. The cast again featured Mme. Barrientos, Mr. Hackett and Mr. de Luca (who had sung at the matinée that afternoon) and the representation moved deftly.

Saturday Operas

French opera held the fort on Saturday. "Samson" had its last representation of the season in the afternoon, "Thaïs" in the evening. Great audiences attended both. Of course, Caruso was the *Samson* and Mme. Matzenauer the seductive Philistine. Mr. Chalmers being sick, was replaced by Mr. de Luca as the *High Priest*, while Mr. Mardones substituted for Mr. Rother as the *Aged Hebrew*, and Mr.

DIAZ ACHIEVES A RINGING TRIUMPH

Rafaelo Diaz, Tenor. Recital, Æolian Hall, Afternoon, April 6.
Accompanist, Richard Hageman.
The Program:

"Bellezza che s'ama," Scarlatti; "Star Vicino," Salvator Rosa; "The Summer Heats Bestowing," Storace; "By Dimpled Brook," Arne; "Marie," "If I Love a Flower," "Within Thine Eyes," Franz; "A Vision," "The Way of the World," Grieg; "La Fille du Roi de Chine," Hüe; "Elégie," Duparc; "Nell," Fauré; "Pesares," "La Partida," Alvarez; "The Unforeseen," Scott; "Morning," Mana-Zucca; "Requiescat," Kathleen Blair Clarke; "In a Garden," Ethel Leginska; "At the Well," Richard Hageman.

Quite the warmest and most insistent ovation accorded a concert singer in many months went to Mr. Diaz last Sunday afternoon. Applause lasting all of two or three minutes greeted his appearance on the platform and kept the young tenor busy bowing to the right and to the left before the audience composed itself sufficiently to listen to the first number. All through the concert the demonstrations continued. Mr. Diaz, had he chosen to humor his hearers, might have sung twice fully half the songs on his program. Instead, he elected to repeat the three poorest, which had obtained a foothold in his closing group—those by Mana-Zucca, Kathleen Blair Clarke and Ethel Leginska. Unlisted extras—most of them trivialities—were dispensed at the conclusion of the recital proper.

d'Angelo for Mr. Schlegel, who was to have been *Abimelech*.

The only new feature of the "Thaïs" was the *Nicias* of Paul Althouse, a rôle hitherto cared for by Mr. Diaz. Mr. Althouse created a decidedly agreeable impression in the part, sang well, treated the French tongue considerably and made of the part about as much as any one well can. Mr. Whitehill carried off honors once more for his *Athanael*.

Miss Braslau as "Azucena"

On the afternoon of April 3 the opera house was filled to capacity for the "Verdi Festival," given for the benefit of the Emergency Fund. The last act of "Trovatore," the second act and third scene of the third act of "La Forza del Destino," and the third act of "Aida" comprised the bill. Sophie Braslau showed how well she can sing *Azucena* and made one regret that the part is not regularly hers. Marie Rappold, Mr. Martinelli, Mr. De Luca and Mr. Audisio were her associates. The artists in "La Forza del Destino" were Raymonde Delaunois, Mr. Malatesta, Rosa Ponselle and Mr. Mardones. The "Aida" episode brought forth Caruso, Miss Muzio, Mr. de Luca and Mr. Rossi. Mr. Papi and Mr. Moranzoni divided the conductorial honors of the matinée.

Picco's Début in "Tre Re"

Millo Picco, a baritone remembered from the Boston Opera days, made his début on Monday night as *Manfredo* in Montemezzi's masterpiece, "L'Amore dei Tre Re." Picco displayed a voice of sympathetic quality, if not heroic proportions, and in the main his début must be accounted successful. He was secured recently as the result of the indisposition of Thomas Chalmers, who sang the rôle several weeks ago, when the noble opera was presented for the first time this season. José Mardones was the imposing *Archibaldo*, deplacating Didur. Muzio was the *Fiora* and Martinelli was the *Avito*. Both artists loaned passion and color to their rôles. Bada was the capable *Flamario*. Moranzoni conducted.

The art and voice of Rafaelo Diaz, as disclosed in his operatic work at the Metropolitan, have been repeatedly celebrated in these columns. The present chronicler not long since expressed the belief that, barring Caruso's, no tenor voice on the stage of the Broadway opera house equalled this young singer's, and has not found reason to modify this view. Critical candor requires the admission that this voice was not consistently at its best last Sunday, notably during the early part of the program, when it seemed small in volume, nasal and even somewhat hard and constrained. But its native beauty and ringing, virile quality (particularly as characteristic of the higher register) gradually gained ascendancy and by the latter part of the recital its charm came to the forefront unclouded.

Mr. Diaz has the temperament, the affluence of artistic resource, the style and musicianship that equip him to realize the standards of the recital stage. To the program he set himself his range of expression was altogether ample. Exemplary taste and insight marked the composition of each interpretation, beautiful phrasing, dignity of style and penetrative warmth the fulfillment of it. While as yet not in an altogether responsive vocal state he did Storace's "The Summer Heats Bestowing" with an admirable artistic continence. In musical worth the ravishing songs of Franz and Grieg were the high lights of the recital. Mr. Diaz found for them English translations abundantly good enough to give the lie to those singers who excuse their abstinence from the German classic songs on the score of inadequate English versions.

After the Grieg numbers the musical value of the program slumped in spite of the finish and the unfaltering vitality of the singer's work. Duparc's beautiful and Tristanesque "Elégie" was a redeeming feature. Hüe's "Fille du Roi de Chine" is empty tinkle. The Spanish songs of Fermin Alvarez were illuminated more by their vivid presentation than by any signal inspiration they contain. Scott's "Unforeseen" has one or two approaches to eloquence, but, on the whole, is uneven. But why could not Mr. Diaz have complemented his fine enterprise in singing Franz and Grieg lyrics with one or two by Edward MacDowell? His "Fair Springtide," "Constancy" or "As the Gloaming Shadows" are singly worth more than a hundred things like "Morning" or "In a Garden."

Mr. Hageman's accompaniments were of their wanted order and his "At the Well," one of the most applauded of the singer's offerings.

H. F. P.

BAUER-THIBAUD END SERIES BRILLIANTLY

Harold Bauer, Pianist, and Jacques Thibaud, Violinist. Recital, Æolian Hall, Evening, March 31.
The Program:

Sonata in A Major, Op. 12; Sonata in F Major, Op. 24, and Sonata in A Major, Op. 47 (Kreutzer).

"Last," they say, "is best of all the game," and to one who heard the opening and concluding events of the Bauer-Thibaud series of Beethoven sonata recitals, the truth of the adage seemed quite indisputable. The first concert was given on one of those damp evenings which work such havoc on strings, and Mr. Bauer was not disposed to accommodate the volume of his outgivings to his colleague's necessarily impaired tone. Perhaps the most remarkable and the most commendable element in Mr. Thibaud's playing is its absolutely unstressed quality; he is content with the effects his instrument most easily and most happily lends itself to, and consequently heavy-handedness on the part of the pianist who co-operates with him is likely not simply to obscure but to blot out entirely his part in the concord of sweet sounds. The final concert showed both artists at their best as instrumentalists, and possibly because of that displayed also the rich perfection of their ensemble better than the first had done. They presented in this program three of the most beautiful of the ten sonatas, and presented them with a general adherence to the letter as well as the spirit of the text except in minor passages, the time of which could not well have been beaten out, but which, played thus, not only demonstrated the unity of violinist's and pianist's conception, but were put more nearly into their proper place than the precision of black notes on white paper serves to do.

As a matter of record, it should be set down that stage as well as auditorium held its meed of absorbed hearers, and that the intentness with which scores were followed and the enthusiasm with which the interpretations were applauded, augur well for a repetition of the series next season for the delight and instruction of a yet wider public. The *Finale* of the Kreutzer, taken at a breakneck speed, left the audience agasp with wonder.

D. J. T.

KINGSTON DELIGHTS ST. PAUL

Substitutes for McCormack at Minneapolis Orchestra's Final Concert

ST. PAUL, MINN., April 1.—Never has the playing of Beethoven's Symphony No. 5 in C Minor been received with more evident appreciation by a St. Paul audience than that accorded Emil Oberhoffer and the Minneapolis Symphony Orchestra on the occasion of the final concert of the current season. Mr. Oberhoffer repeatedly bowed his acknowledgments, sharing the honor with the men of the orchestra. Debussy's Nocturnes, "Nuages" and "Fêtes" were most capably handled by conductor and instrumentalists, Henry Cunningham, first bassoon, doing some particularly delicate work with effectiveness. A third mood was introduced in Tchaikovsky's Theme and Variations from Suite No. 2, in G Major, Op. 55, in which concertmaster Guy Woodward executed the solo violin parts excellently.

Morgan Kingston, bringing with him the atmosphere of the operatic platform, gave freely of his vocal riches in the "Celeste Aida" and "Che gelida manina" arias, his program numbers, and as encores "E lucevan stelle," from "La Tosca," and "Vesti la giubba," from "Pagliacci." The audience, delighted in the resonant quality of his voice, forgot its uneven production in the Verdi music, and revelled in the dramatic quality which gave to the delivery of the Puccini and Leoncavallo arias a humanness which carried the people with him. Mr. Kingston sang in the place of John McCormack. Several thousand dollars was refunded to persons who had bought tickets to hear the Irish tenor.

F. L. C. B.

Paul Morenzo, tenor, appeared at the last concert in the Community Concert Course in Springfield, Mass., on the evening of March 29. Arthur Turner was his accompanist.

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SCANDINAVIAN SOCIETIES HONOR OLE WINDINGSTAD AT CONCERT

Aided by Sundelius, Tollefsen
and Sandby, Testimonial
Program Is Given

A fine testimonial concert, arranged by the United Scandinavian Singing Societies, was tendered Ole Windingstad on Sunday afternoon, March 30, at the Brooklyn Academy of Music. Assisting the Singing Societies were Marie Sundelius, soprano; Augusta Tollefsen, pianist; Herman Sandby, 'cellist, and the Scandinavian Symphony Orchestra. Samuel Ljungkvist, tenor, was scheduled to appear, but on account of indisposition was not able to do so. The opera house was well filled with an enthusiastic and appreciative audience.

The program was opened with the Symphonic Introduction to Bjornson's "Sigurd Slembe," by Svendsen, played brilliantly by the orchestra. The orchestra later gave a number by Grieg, and the Sinding "Rondo Infinito." Mr. Windingstad conducted skilfully. Two inspiring numbers by the Singing Societies were Stenhammer's "Norrland" and Pamgren's "Sjofararen vid Milan." The large body of men sang with splendid volume, precise attack and release, and intelligent shading, directed admirably by Mr. Windingstad.

Mrs. Tollefsen gave with polished technique the Sibelius "Romance," Olsen's "Butterfly" and Liszt's "La Campanella." She was long applauded for her finished artistry.

Miss Sundelius charmed, as always, with her lovely voice, singing a group including Beckman's "Vallpigelat," Tollefsen's lovely "Egyptian Serenade," the Backer-Grondahl "En Bon" and Grieg's "En Drom." She was persuaded to give an encore, after being recalled many



Photo by Martine H. Hansstad

Ole Windingstad, Scandinavian Conductor

times, and presented with a bouquet, as was Mrs. Tollefsen, who accompanied the singer feelingly. Mr. Sandby was delightful in three numbers written by himself, one Danish, another Swedish and the third Norwegian. The final number combined chorus and orchestra in Heise's "Volmerslaget." Mr. Windingstad was presented by the societies with a laurel wreath bearing at the top the Scandinavian colors, in appreciation of his services. A. T. S.

Stanleys Write of Work in France

American Bass and Pianist Wife Tell of Entertaining American
Army—Soldiers Enthusiastic About the Music—"Harmony Sessions" Will Be the "Lightning" Division

WORD was received by MUSICAL AMERICA this week from James and Eleanor Stanley, who are in France again with the Y. M. C. A. The letter was dated March 12 and was from the town of Semur, Côte d'Or. The popular bass and his gifted pianist wife have been in France since last spring. Their original plan was to go over for six months, which they did, returning in the fall to America for a short visit. Directly after that they left again for Y. M. C. A. work in France. Mr. Stanley in his delightful, humorous manner tells of some of their experiences as follows:

"We have been so cold ever since landing in France that writing has been out of the question. In fact all my time has been taken up trying to keep a fire going in these French fireplaces with perfectly green wood. And, by gum, I can do it, too, but always just as I get a rip-roar-

ing fire going it's time to go to bed and next day it's the same story over again.

"I have a lot to tell you, so here goes. We landed at Brest on Jan. 10 after an eight-day trip on the *George Washington* with such notables as Charles Schwab, Heinz, one of the '57,' 'Bernie' Baruch, Vance McCormick, Walter Camp, the Yale coach, Franklin Roosevelt and some others, and stayed in Brest until the twelfth in order to get what we thought was a sleeper for Paris. It was not a sleeper, however, in the true sense of the word, as very little sleeping was indulged in while on it. It was just an ordinary seat in one of the compartments of a French passenger coach with no trimmings in the nature of bed clothing. My wife and I each had one of these 'lowers' and a very nice French officer had one of the uppers. We were all in the same little room with no curtain between us, but it was quite all right, as we were obliged to keep on everything we owned to keep from freezing. I removed my wrist watch, but had to put it on

again as there was absolutely no heat in the car.

"We arrived in Paris the following morning, loving nobody. We couldn't get hotel accommodations until 5.30 that night, and altogether the world was dreary. You know, it rains all the time here in winter.

"We set out on Jan. 27 to work. We gave two a day up to Feb. 20, when a cold which had started back in New York insisted on a rest, so we took ten days off to get warm and well. One of the girls of our party lost her voice about the same time, so I decided a rest was necessary. All last summer I worked over here without the sign of a cold. This winter I have had one all the time so far.

"This town (Semur) is situated in the department of Côte d'Or. It is one of the most picturesque we have run across and as Spring is beginning to break we are enjoying ourselves much. The army has dug in and is doing great work in getting entertainment to the boys. It is the biggest proposition in the A. E. F. today. The work here is in charge of a well known New York and Brooklyn singer, Lieut. Wallace E. Cox. We knew him back home rather well and he has made things very pleasant for us.

"Margaret Wilson was here on March 4 and 5 and I want to say her show is a 'knock-out.' She was entertained at a party in one of the finest chateaux in Semur on the night of the fourth and at a dance the next night. She is a most charming girl and we spent quite a lot of time with her. Not half enough, though.

"The men of this division, the Seventy-Eighth, or 'Lightning,' were recruited from New York and New Jersey, so we feel quite at home except that we cannot get warm. Our audiences are very wonderful—lots of enthusiasm. The boys all want to go home and you can't blame them. The government is hurrying things all it can. Every rumor pertaining to the sailing of the division is written out and posted on a bulletin board. These rumors are classified under three heads: Persistent, non-persistent and fake. You should see the boys watch this board. They expect to sail about May.

"While here we have been eating at what is known as the G-2 mess. It is composed mostly of college men. There are about twelve of us at full strength and I think everybody can sing. We have some wonderful sessions at close harmony.

"We expect to go to Germany from here. My voice is in shape again and I long for the smell of the wood fires and the yell of the dough-boy. Remember us to our friends and let us hear from you if you have any spare time to write.

"I just want to say that we have no show this afternoon and I have managed to get a very fine fire going. We have a very large fireplace in our room just now and by taking turns at sitting inside the fireplace (that is, in as far as we can get) we manage to keep the icicles off one side of us. It's really my turn to move in now, but Mrs. Stanley says I cheated last time and didn't wake her out of her frozen stupor at the right time for her warming spell. Sorry we can't send you any pictures of the trip. Somebody lifted my camera from our hotel in Paris. However, we do send our very best wishes."

CHARLESTON, W. VA.—Under the auspices of the Civic Improvement Society a recital was given by Richmond Houston, violinist, and Henri Schultz, pianist, which drew a large audience.

THIBAUD TO SPEND SUMMER NEAR SCENE OF FIRST SUCCESSES



Jacques Thibaud, Eminent French Violinist

Before Jacques Thibaud sails for France, the eminent French violinist will fill two pairs of orchestral engagements during April. On April 4 and 5 he appeared with the Boston Symphony and on the 10th and 12th he will be the soloist for the Detroit pair of concerts. After this conclusion of an extremely busy season, Mr. Thibaud with his family will sail for "home."

And for Thibaud home means Paris, for to the recognition he received in Paris he owes his subsequent rise to fame. It is a far cry to those days in the Café Rouge of the *quartier latin* when Thibaud was discovered. Up to that moment the history of the little café had been that of any one of its numerous counterparts.

Then came Thibaud, young and *debonnaire*, but utterly unknown. And forthwith the history of the little place was made. Succeeding nights found it crowded with the chattering throngs, and gradually limousines found their way to the gayly beckoning sign in the somnolent, shabby street. Colonne heard him and invited him to play at the Châtelet, where the grand concerts were attended by thousands every Sunday during the winter season. So over night, as it were, Thibaud had become famous. Later Russia, Germany, Switzerland and England heard him and finally America, where he has been accepted as one of the great violin *virtuosi* of the day.

Thibaud will remain abroad during the summer, filling engagements both in England and France. O. P. J.

Ellison-White Head to Visit New York

PORTLAND, ORE., April 3.—Laurence A. Lambert, general manager of the Ellison-White Musical Bureau of Portland, Ore., is headed East on his annual quest for noted artists for his many courses in the West. Mr. Lambert will be in New York several weeks.

Corporal

Finlay Campbell

Baritone

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With MINNEAPOLIS SYMPHONY ORCHESTRA

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Milwaukee Sentinel.
"His voice is of great natural beauty, a lyric baritone of the finest quality."

Wisconsin News, Milwaukee.
"Displayed a robust and pleasing voice of good range. He has a magnetic personality and an almost faultless enunciation."

Milwaukee Leader.
"Finlay Campbell at once won all hearts with his rich, mellow and sonant baritone voice. Enunciated every word and phrase with superior intelli-

gence." *Minneapolis Journal*—Dr. Victor Nilsson.
"A splendid voice. He was at his best in the second number, which he gave with tenderness and restrained passion which was most effective. His voice is of pleasing quality and his interpretations were characterized by unaffected good taste."

Minneapolis Tribune—Caryll B. Storrs.
"Mr. Campbell brought back with him the gift of song. He is a good, sound, well grounded singer with a fine voice of exceptional range, one who will be welcomed whenever he appears in this city."

Minneapolis Daily News—Dr. James Davies.
"Won a complete victory by a baritone voice beautifully developed. An accomplished oratorio singer of fluent and undulating colorature. Done with true pathos. He proved an effective romance singer. Sung with such warmth of sentiment, such artistic musical phrasing and such general excellence of delivery as is only within the power of the truly dramatic singer. The text was enunciated in each

song with such clearness that every word could be heard." *Minneapolis Progress*—Dr. Nilsson.

"He has great resonance of tone and a good range. More than this, he has temperament and sympathy."

The Standard, St. John, New Brunswick.

"A basso cantante of great evenness and sonority, in which the lyric and dramatic qualifications are blended to an exceptional degree. Excellent vocal technique and breath control, together with a splendid resonance and sympathetic quality of tone, as well as temperamental gifts and perceptions of the highest order." *The Globe, St. John, New Brunswick.*
"Mr. Campbell possesses personality as well as voice, and has a vigorous, manly style. Rich, resonant and true-to-pitch voices are not very plentiful. He has quantity, quality and range."

"It was a fine piece of vocal work, both from the standpoint of tone production and execution." *Winnipeg Tribune.*

Management:—WENDELL HEIGHTON, 405 Auditorium Bldg., Minneapolis, Minn.

New York Office, 116 W. 39th Street

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

The Stage Department of Jascha Heifetz
To the Editor of MUSICAL AMERICA:

I have heard Heifetz the three times he has been here. There is something wrong with the boy. I think I know what it is and wish somebody could and would get this message to him or to whomever is governing or managing his platform method, for he is one of the world's greatest violin players and he should not put a handicap on his powers, which he is unquestionably doing, of course unintentionally.

Let me say first of all there is no possibility of adverse criticism of his music. It is certainly mechanically and musically perfect. I have read many criticisms of his playing from all over the country. All praise him, but many temper their praise by saying substantially that he lacks fire or emotion. I think they are wrong. When fire or emotion or pathos or anything else is called for by the music he has it.

And in brief the trouble is his personal manner on the stage. He acts cold and distant, almost disdainful, to his audience. He responds in none too good taste to his applause. He carries the facial and bodily expression of a phlegmatic, cold and somewhat tired man of forty. That's all wrong and I don't believe it can be natural. I think I know why he is doing it. Some one has persuaded him that the true artist must sink his personality and let his art shine all alone. That's fine, but Heifetz is sinking his personality or doing something to it so that it is injuring his art and if he wants to be a true artist he must change that.

His audience comes prepared to be enraptured, enthralled, inspired and carried away to the wonderful world to which perfect music will take them. It's Heifetz's job to take them there and he can do it. He does do it when he is playing, but why jerk them away with such a thud when he is through playing that they are disappointed in the general results? And that's about what he does by intruding what his audience takes to be a cold personality, and they can't be blamed for so judging him.

I don't want him to do a thing different from what he is doing when he is playing. I admire and I am sure his audience admires his freedom from mannerisms and from false and useless attitudes and emotions while playing. I don't want him to resort to the vaudeville trick of swaying and bending to create an impression of difficult or emotional playing. If he resorted to that a lot of critics would probably conclude that his music was full of fire and emotion.

It is when he is not playing that he does his harm. Get that coach of his to let him be natural and human when he is not playing. I don't want him to smirk or grin or be in any way undignified. But let him smile once in a while, even if it just a small grin. He acts almost as if he didn't like what he was doing. If he does like it let him show his audience that he does. They'll like him and enjoy his music all the more. An audience won't gatter to listen to a machine even though it plays music perfectly.

Let him be a little more liberal with his encore playing. I know all about the argument that an artist's program is carefully planned and that its sequence should not be broken with encores. After the middle of the average program of the modern violinist there are always several places where encores can appropriately be given. If not, let him repeat a small selection the audience likes and unmistakably shows it likes by its applause.

Let Heifetz go and see how and when a good actor takes his applause. One sure thing is that an actor takes applause when it is hot and does not hesitate to nurse it along. Let him go to see Alma Gluck, for example. She could teach him something in the way

of graciousness and charm to her audience.

I refer to his coach several times, because it looks to me as if he must be acting under orders. I can't believe it is natural. Surely by this time in his career, if he were allowed to express himself naturally, there would be no cause of criticism along these lines. Maybe I am wrong. Maybe he is the kind of boy and will be the kind of man he gives the impression of being, but I doubt it and that is why I think the error could be easily corrected.

Very truly yours,

JAMES STRASBURG

122 E. Forest Ave., Detroit, Mich.
March 25, 1919.

Proving It by the Book

To the Editor of MUSICAL AMERICA:

Some weeks ago Mephisto suggested that Willard Huntington Wright, because of his wholesale condemnation of the human voice and vocalists in general, should have his ears examined. However, I hardly think that Mr. Wright should be taken too literally in his diatribe, for he is lavish in his use of hyperboles, as any one who is acquainted with his writings knows. A man who possesses such a keen analytical mind and insight as he does is worth listening to, at any rate; and any one who will carefully read his remarkable collection of essays entitled "The Creative Will" cannot but agree with me.

In regard to the matter under discussion, let me quote from page 149 of the volume mentioned above: "... The human voice cannot be used successfully as a mere instrument of music. It is imperfect, and its quality, as pure sound, has already been surpassed by many instruments. A cello is superior to a tenor or baritone; a clarinet is superior to a contralto; and a flute is superior to a soprano. In fact, when we wish to praise highly the timbre of certain singers' voices we compare them to these instruments. ... " "The person whose reaction to art is wholly aesthetic regards the human voice as an inferior and inadequate musical instrument, for art, in its tensest expression, is to him a perfect amalgamation of all the parts into a perfect ensemble; and any intrusion of document (lyrical, dramatic or anecdotal) is irrelevant to its main purpose—that of unalloyed emotional ecstasy."

Now, on reading over the chapter of H. L. Mencken's "Damn," called "The Tone Art," I came across this passage (page 101), which expresses substantially the same idea as Mr. Wright's article: "The worst flute is never as bad as the worst soprano. The best violoncello is immeasurably better than the best tenor." And, further: "... The charm of personality does not help music; it hinders it. It is not a reinforcement to music; it is a rival." "The purified and dephlogisticated music of the future, to be sure, will never appeal to the mob, which will keep on demanding its chance to gloat over gaudy, voluptuous women and fat, scandalous tenors. The mob, even disregarding its insatiable appetite for the improper, is a natural hero-worshipper. It loves, not the beautiful, but the strange, and the unprecedented, the astounding. ... A soprano who can gargle her way up to G sharp in *altissimo* interests us almost as much as a soprano who has slept publicly with a grand duke. If it cannot get the tenor who receives \$3,000 a night it will take the tenor who fought the manager with bung-starters last Tuesday. But this is merely saying that the tastes and desires of the mob have nothing to do with music as an art."

"The clarinet," says Hamilton Clarke in his little book on orchestration, "is by many regarded as the most beautiful of all wind-instruments, and its tone has been stated to be the nearest of all in quality to the human voice. I consider this to be but faint praise, as there are very few human voices possessing a tone that is fit to be compared to the sound of a good clarinet."

So, Mephisto, there are others who think as Mr. Wright does; and who is to say that their opinions are incorrect?

HENRY S. GERSTLÉ.

New York, March 25, 1919.

Two Departments Win Praise

To the Editor of MUSICAL AMERICA:

Your subscribers in this city (and there are a considerable number) take great interest in the caricatures by Viora. They are so true to life. They

make a pleasant diversion from the solid reading matter, and one is always wondering who the next victim will be.

The series of "Contemporary American Musicians" that is running in MUSICAL AMERICA is certainly splendid, and it has been of the greatest help in club work. They have been particularly useful to those who, whether in school or college or before musical audiences, have to get up data concerning the lives of living American musicians, which is so hard to find.

JUNE L. BRIGHT.

Bangor, Me., March 24, 1919.

The Fountain-Pen to the Typewriter

To the Editor of MUSICAL AMERICA:

Will you permit my fountain-pen to offer a suggestion to John Luther Long's typewriter? His machine questions a phrase used in my article about "Madama Butterfly," published in your issue of March 8. The phrase was this, "Pierre Loti, prime mover of the 'Butterfly' drama." Could Mr. Long's typewriter have read "play" for "drama"? In that case, its protest would be more comprehensible, though none the less baseless, since not even an "occult American belief" would be likely to betray me into attributing the conception of an idea of Mr. Long's to anything so necessarily different as an idea of Pierre Loti's. Though the dictionary cannot be quoted as authority, the intelligence of Mr. Long's typewriter will surely suffice to make it realize that the term "drama" may legitimately be used in a good deal more general sense than simply to indicate one specific stage production.

DOROTHY J. TEALL.

New York, April 7, 1919.

Mr. Cadman Corrects a Writer and Clearly Defines His Position

To the Editor of MUSICAL AMERICA:

My attention has just been called to a rather curious sentence written by a correspondent signing himself or herself R. G. M. in the issue of March 22 of your paper. You will find it on page 21, and the article is entitled "First Canadian Opera Is by Montreal Composer." I quote the sentence verbatim: "One does not expect a national Canadian opera such as American composers strive unsuccessfully to produce (one has only to recall 'Shanewis' and 'Natoma')."

Now, we will pass by the remarks in parenthesis with the comment that such remarks are rather absurd or ill-timed in the face of the success and retention a second season of "Shanewis" at the Metropolitan Opera House, in addition to the fact of Mr. Herbert's opera on a native subject being the only American work to live several successive seasons at the Chicago institution. It is not my purpose to dwell on this, but rather to take exception to the implication that either Mr. Herbert or myself (or both of us made some *conscious* effort toward the founding of "a national American opera school."

I have never talked the matter over with either Mr. Herbert or his librettist, Mr. Redding, but I will say, so far as I am concerned in this matter of American opera, I have taken and shall take any subject that affords opportunities for colorful music, though naturally, through my pride in being an American, I should be glad to see any American story or plot laid on American soil succeed.

But when I wrote "Shanewis" and my three-act Indian opera "Daoma" (as yet in manuscript) I did not do so with the thought that I was endeavoring to found any "national school," because I have always felt that the typically American music would come in a natural manner as the years advance and not through any great conscious evolution.

I have naturally been interested in using folk themes and particularly those identified with the American Indian, on account of the attractive and peculiar "color" found in these rhythms and fragmentary tunes. Then the ceremonies and related folk-lore and the ethnology are picturesque.

It is an interesting fact that the best liked portions of my "Shanewis" score, according to most of the reviewers and also according to the lay comment are those where the Indian is idealized. Indeed, fault has been found that there was not more of this "material" in evidence in my second scene! I hold no brief for the idea that this preference on the part of critics or public is due to a desire for nationalism. Frankly, I confess I am incapable of analysis on

this point, but you must admit that the situation is interesting if nothing more, especially when it is taken into consideration that I did not start out nor did my librettist start out with the avowed intention of writing a "national opera."

Add the fact also that both Mr. Herbert's "Natoma" and my "Shanewis" are the first American works to stay in the repertoire of the two largest opera companies beyond a single season, and that both of them make use of a romantic phase of American life with an American Indian in the title rôle.

I trust that "R. G. M.," who is evidently not a friend of the American (is he a Canadian?) will withhold his opinions on the "failures" of American stories in opera until this matter has been fully tested. Two seasons is not enough for this. In fact it would take many seasons and many operas to prove or disprove the point. And it is "slams" like these which cause most operative composers in America to follow the old European beaten track of opera plots and stories.

But his bringing up of the question almost makes me wish to *consciously* investigate this "national opera" idea. There may be something in it after all. Very sincerely,

CHARLES WAKEFIELD CADMAN.
Los Angeles, Cal., March 24, 1919.

A Tribute to Bolm and the Operatic Art of the Russians

To the Editor of MUSICAL AMERICA:

Having only recently returned to New York from a sojourn in Southern and far Western States, I have been in a sense a fresh-comer among this season's musical audiences; and no new offerings at the Metropolitan Opera House have seemed to me more vital and stimulating to our art-life than have the performances of Rimsky-Korsakoff's "Coq d'Or" and of Stravinsky's "Petrushka." The fire and fantasy, the daring and the rich beauty of Russian art and of Russian thought seemed to fill the stage of the opera house with an unaccustomed nervous energy, freshness and life. On enquiring how such a semblance of the Slavic racial spirit had been achieved by a company of players and dancers which included only two Russians, I learned that the metamorphosis of the Metropolitan's heterogeneous personnel into a Slavonic ensemble was wrought by a single dominant individuality—Adolf Bolm, the Russian dancer and producer, under whose tutelage and guidance every detail of the two Russian performances was planned and carried out.

My husband, who is a painter, felt that these productions were plastically the most interesting works ever given on the stage of the Metropolitan Opera House, containing, as they did, the kind of things that have real pictorial value; novel and suggestive shapes which carried out a unity of plastic sensation from the scenic arrangement to the movement of the dance. The stage should always create an illusion, but too often the clumsy grouping of the American producer denies the very essence of illusion; nothing hangs together, the masses contradict the details and the details are separate spots instead of elements in a whole. But with Mr. Bolm's work the design was what painters call "synthetic"; the picture was complete within its frame and even the exuberant play of imagination was logical in sequence and in climax. As a musician, I was equally impressed by Mr. Bolm's interpretation of music, and by his sensitive insight into the musical meaning (if one may so put it) of rhythm, translated into action by the mimes and dancers.

At this time, when the fate, the sorrows and the hopes of Russia are uppermost in our minds, should not we, the American public, offer a larger tribute of recognition to a Russian artist who is pouring his gifts into the art-life of our country? Few in the audiences at the Metropolitan seemed to have an idea that the two Russian productions, so vigorous in vitality, performed though they were by alien nationalities, were the result of Mr. Bolm's labor. Great as were many of the artists who so successfully performed, who but a Russian could have created on the American stage even an echo of the real Russian art-spirit?

May I express through your columns an appreciation of this work of Adolf Bolm, whose tireless application at rehearsals I was privileged to witness, and who, as stage-instructor, seemed an embodiment of the Russian people to-day—Versatile and idealistic, un-self-conscious in enthusiasm, and full of the awakening spirit of original creation.

NATALIE CURTIS-BURIN.
106 West Fifty-seventh Street, New York.

ECHOES OF MUSIC ABROAD

Puccini's New Opera, "Le Duc Zoccollette," to Be Produced Next Season—Tetrazzini Engaged for Covent Garden Season—Most Widely Advertised of Italy's Younger Tenors to Join Campanini Forces After Summer in South America—Edward Elgar Seen in New Light in New Sonata for Violin and Piano—Marguerite Carré Returns to Paris Opéra Comique as a New "Mélisande"—Glasgow to Have Its Scottish Orchestra Again—Lamond as One of the Intellectual Giants of the Keyboard.

Puccini is wise in his day and generation in hurrying along another new opera, as with it he may be able—time alone will tell!—to counteract the unfortunate suspicion engendered by at least two of his three short operas produced here this season that his fount of inspiration is rapidly drying up. Next season another novelty from his pen, this time a work of larger dimensions again, is to be launched.

While there still seems to be some uncertainty as to the title it will bear, the present expectation is that it will be known as "Le Duc Zoccollette." All the Puccini tenors and baritones will doubtless have an immense curiosity as to what voice the name part is designed for until that interesting bit of information is made public.

Meanwhile Directors Nocchi and Da Rosa, who will have control of the Coliseum in Buenos Ayres this summer, are trying to induce Puccini to go to the Argentine for their projected South American premiere of "Il Tabarro," "Suor Angelica" and "Gianni Schicchi" and tour with them the cities of Brazil and Uruguay, where also they are to present these novelties.

* * *

Tetrazzini to Sing at Covent Garden

Closely guarded as are the details of the approaching season of grand opera at Covent Garden—or is it that they are merely bafflingly indefinite and vague even yet?—little items of inversely great interest are leaking out, one by one.

It is now stated that Luisa Tetrazzini is to be one of the stars that will illumine the return of London's home of lyric drama to its traditional estate after having served as a commandeered home for hotel furniture for nearly five years.

What with the services of Melba, Destinn and Tetrazzini already assured, the roster of the company for the 1919 season bids fair to bear a very striking resemblance to the rosters of many before-the-war seasons. England is traditionally loyal to its established favorites—and it is loyal to its traditions.

* * *

Schipa to Come to Chicago

Italy always knows first of the engagements her singing sons and daughters make for this country. Perhaps it is because an American contract makes such good advertising "copy" and is such a good club to hold over the heads of the local Italian managers.

Over a month ago the Italian public learned that the picturesque young career of Tito Schipa is to be crowned with a season with the Chicago Opera Company next winter. It seemed a trifle strange that Director Campanini did not bring him over this season, but it is probable that Schipa's many engagements in Italy, Spain and Monte Carlo made it impossible.

This young tenor, than whom no other singer gets more publicity in the Italian musical press, will probably come directly to this country from South America, where he is to sing from May till October under the management of Da Rosa and Mocchi—at the Coliseum in Buenos Ayres, and also in the leading cities of Uruguay and Brazil. It will not be his first visit to South America. And it is evident that Da Rosa and Mocchi want him badly enough to forget that they lost their suit for damages against him a year ago for refusing to keep his contract for a second season down there because of his fear of the bloodthirsty submarine.

Following his recent season in Madrid and other Spanish cities, Schipa made his *résumé* at the Costanzi in Rome as the Duke in "Rigoletto." He won a further success as Cavaradossi in "Tosca," the name part being sung by Maria La-

bia, who made her American debut in this rôle at the Manhattan a dozen years ago.

A New Edward Elgar

Sir Edward Elgar reveals himself in a new phase of his development, for at least one to which he has not hitherto accustomed his public, in his new sonata for violin and piano, it seems. The violinist, W. H. Reed, who, with Landon Ronald returning for the moment to his

little discussion. Toward the end a coda to the whole work commences—a very lofty conception, gradually rising to a climax, the work ending in a blaze."

Undoubtedly this work will be one of next season's novelties on this side of the water.

* * *

A New "Mélisande" at Opéra Comique

After a season in light opera, in the name part of "Lot's Wife," Marguerite

tance. Without the orchestra, it was impossible to maintain this exalted position, and during the past four years, *Musical Opinion* observes, Glasgow's musical activities have been eclipsed by several smaller provincial centres in Great Britain.

Ernest Newman, it is true, recently included Glasgow among "the only three British provincial towns that deserve the title of musical." The experiences of the past four years emphatically contradict this assertion; serious music has had a veritable struggle for existence. Whereas Manchester, Birmingham, Liverpool, Leeds, Bradford had each its series of orchestral concerts in addition to choral and miscellaneous activities, the Glasgow orchestral concerts gave place to a very limited series of miscellaneous concerts.

The ordinary Scottish Orchestra season included two performances in Glasgow weekly, one weekly performance in Edinburgh, with an occasional performance during the season in Dundee, Aberdeen, Perth, Paisley and other cities. There is ample room for expansion.

And who is to be the new conductor? In the patriotic public consciousness the demand is urgent for a native conductor.



Giacomo Puccini Rehearsing the Singers of the Costanzi, in Rome, for the Production of his New Tryptich, which New York has already heard

first love, the piano, introduced the novelty in London the other day, has recorded his enthusiasm over the work in this summary of its three movements:

"The first movement opens with a very strong masculine theme, full of dignity and breathing open-air life; it is treated in varying moods, of course, though it is generally rather fiery and energetic. The second subject is very original, and could only have been conceived by one who had the violin in his system, so to speak. It consists of flowing arpeggios across the strings, the melodic notes being slightly accentuated, and assisted by soft chords high up on the piano, the effect reminding one very much of that produced by the breeze blowing across the strings of an Aeolian harp. The movement is very straightforward in construction and of quite moderate length; it ends with a very energetic coda.

"The second movement, 'Romanze,' is utterly unlike anything I have ever heard in chamber or any other music; it is most fantastic, and full of subtle touches of great beauty. It is impossible to describe its construction, but it seems to be the slow movement and a somewhat dignified scherzo combined. The effect, as it unfolds, is almost eerie. In the middle section a climax of great intensity is built up, rising with reiterated chords in the piano part, until it seems one has climbed to the very top of a mountain and can now survey the whole countryside beneath. This is followed by the return of the first section, but now played up, the violins being muted.

"The finale opens with a broad swinging tune, which very soon becomes agitated; there is a great deal of highly original treatment; and there is a passage later which always seems to me as if the violin and piano were engaged in an amicable conversation, the phrases being taken by one instrument and then the other, and sometimes interrupting one another, like two friends having a

Carré is about to make her *résumé* at the Opéra Comique, now once more under the control of the capable Albert Carré, as *Mélisande*, in a revival of Debussy's unique music drama.

The rôle of *Pelléas* has been assigned to M. Francell, while the experienced Henri Albers will be the *Golaud*. A basso whose career at the Manhattan was much too short to please the New York admirers his art won for him, Felix Vieuille, is cast for *Arkel*. And André Messager, easy in his mind as to the fate of his "Monsieur Beaucaire" in England, will conduct.

About the same time Xavier Leroux's "La Reine Fiammette" will reappear in the Opéra Comique's repertoire. Mme. Carré made one of her principal successes in this Geraldine Farrar rôle ten years ago.

* * *

Scottish Orchestra to Be Resuscitated

Once more Glasgow is to have its Scottish orchestra, the assurance now being forthcoming that that erstwhile renowned organization will resume its activities next season.

Up to 1915 the orchestral concerts were the pride and glory of Glasgow, and largely through them Glasgow became a musical centre of real impor-

In its history to date the Scottish Orchestra has had a notorious predilection for the foreign knight of the bâton. Sir Frederic Cowen is the only British conductor who has been identified with the organization for any lengthy period. To-day feeling runs so high in favor of placing native musicians in positions of honor that the directors will probably realize that they cannot afford to ignore it in making their choice.

The London *Daily Telegraph's* critic cites among the conductors whose names leap to the mind in connection with this post Hamilton Harty, Dan Godfrey, Alick Maclean, Eugene Goossens, Adrian Boult and Geoffrey Toye, and, incidentally, puts the pertinent question, "Were there not several musicians of good repute put away in Ruhleben during the years of war whose claims stand high, though little is known of their work here now because 'out of sight' so often spells 'out of mind'?"

* * *

How Bolsheviks Interfered with Plans of Boston Symphony

It seems to be accepted in certain quarters, at least, in London that Albert Coates would now be the conductor of

[Continued on page 30]

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ECHOES OF MUSIC ABROAD

[Continued from page 29]

the Boston Symphony Orchestra had the authorities been able to induce the Bolshevik Government in Russia to grant him his freedom.

This English conductor is now reported safe in Sweden, having made his escape from the unspeakable conditions in Russia. For several years before the Revolution he was conductor at the Imperial Opera in Petrograd and after the sweeping Governmental changes had taken place he remained at his post at what was transformed into the Bolshevik Opera. His work was much admired in London during the ante-bellum season in which he conducted at Covent Garden.

He has been suggested for the post of conductor of the revised Scottish Orchestra.

Lamond Sets Himself Gigantic Task

Nothing will ever wean Frederic Lamond from his predilection for all-Beethoven recitals. On Saturday of this week he is to play a program of five sonatas in London, which, because of the works he has chosen, will probably establish a new record for almost superhuman concentration.

The so-called "Hammerclavier" Sonata, Opus 106, is usually considered a sufficiently meaty course of Beethoven for any one program when a pianist has the temerity to risk his standing with a long-suffering audience by playing it. But Lamond is playing not only the "Hammerclavier" but two other "giant" sonatas as well—the A Flat, Opus 110, and the "Appassionata." Besides these three, the "Moonlight" and the "Pathétique," which fill out his program, seem almost like light "relief" by comparison. J. L. H.

MISS CRAFT WINS BROOKLYN

Soprano's Program Includes Many American Works

There was a distinguishing variety of color and mood in Marcella Craft's program at her Brooklyn song recital given in the music hall of the Academy of Music on March 28. The older, as well as the newer composers, found representation among her numbers, from Scarlatti to R. Huntington Woodman, Brooklyn's own composer, whose "My Heart is a Lute" was one of the loveliest songs of the evening.

Miss Craft was histrionically, as well as vocally, admirable in Moussorgsky's "The Beetle," her operatic training lending itself well to her interpretative ability. Mascagni's "M'ama, non m'ama," Polak's "The Eagle," Foster's "Nipponeese Sword Song" were all given full

value. Simplicity marked the treatment of "Flow Gently, Sweet Afton." Ganz's "A Grave in France" was feelingly sung, as was Beach's "Far Away." Hageman's "May Night" was perhaps the high light of the program, while Di Nigero's "Muleteer" song was colorful, and rhythmic was Schminke's "A Million Little Diamonds." Sullivan's "Where the Bee Sucks" and Sibella's "Congli angoli" were given with lyric sweetness. Other numbers were Gordiniani's "Ogno sabato avrete il lume acceso," "Sogni e Canto," by Mazzone, and Zandonai's "Serenato." Emil Polak provided able accompaniments. A. T. S.

Elie Robert Schmitz To Be Heard in Recital at Aeolian Hall

Robert Schmitz will appear on April 17 at Aeolian Hall in a piano recital of modern compositions. Mr. Schmitz was

until very recently a captain of artillery in the French Army, with thirty-eight months straight on the firing line at Verdun, Champagne, Chemin des Dames, etc., to his credit. He was known before the war in Paris for his activities in behalf of contemporary music, conducting a Schola Cantorum and an orchestra devoted exclusively to the presentation of new works. He was the intimate personal friend of Debussy, who, as well as Enesco, Ducas, Fauré, Saint-Saëns and many others appeared at his concerts.

BLOOMFIELD HEARS SINGERS

Irene Williams, Emma Gilbert, Charles Hart and Fred Patton in Concert

BLOOMFIELD, N. J., April 8.—At the First Presbyterian Church in Bloomfield, N. J., on the evening of April 7, Irene Williams, soprano; Emma Gilbert, contralto; Charles Hart, tenor, and Fred Patton, bass, gave an excellent concert. They opened with a quartet from the "Mikado." Mr. Patton displayed his exceptional baritone voice in a group of American and English songs, including Vanderpool's "Ye Moanin' Mountains." Miss Williams, in her group, also sang a Vanderpool song finely, his very popular "Values." The program continued with an aria from "Prophète" for Miss Gilbert, a duet by Miss Williams and Mr. Patton and group of sailor songs by Mr. Hart. A quartet brought the program to a close.

Ethel Cave Cole to Make Coast to Coast Tour with May Mukle

Ethel Cave Cole, pianist and accompanist, is now preparing to leave New York for a coast to coast tour, appearing in concerts with May Mukle, the cellist. This tour will last six weeks, after which Miss Cole will go to Bar Harbor, Me., where she will take part in a series of recitals with the Schroeder trio, of which she is a member, and in various other musicales. Her past season included engagements in New York, Boston and other cities with Povla Frijsch, Marcia Van Dresser, Gabrielle Gills and Sophie Braslau.

MAINE FESTIVAL PROFITS BY WILL OF PUBLISHER

Bangor Man Leaves Real Estate to Association—Symphony and Club End Season

BANGOR, ME., April 3.—Under the terms of the will of the late Joseph P. Bass, late owner and publisher of the Bangor Daily Commercial, whose death recently occurred here, valuable property is bequeathed to the Eastern Maine Musical Association, in which Mr. Bass always took a deep interest.

The concluding concert given by the Bangor Symphony Orchestra invariably brings out a big audience, to which yesterday afternoon's Young People's Symphony, given under the baton of Adalbert Wells Sprague, was no exception. An attractive program which opened with the "Star-Spangled Banner" and closed with the always popular "Oberon" overture by Weber was offered. Interest centered about Henry Hadley's suite from "The Atonement of Pau," which was given its first presentation here at this time by our local orchestra. Mr. Sprague gave a fine reading of the score. The remarkably fine work done during its performance, especially in the entr'acte, by William McCrellis Sawyer, solo flautist in the orchestra, is worthy of special mention. The work was undoubtedly one of the finest numbers produced in recent years by the orchestra, and no little of its success belongs to the painstaking work given it on the part of Conductor Sprague. Two "cream puffs" in the form of Bounand's "Serenade Enfantine" and Steck's "Flirtation" were wildly applauded. The first two movements from Beethoven's Fifth Symphony completed the program. During the past season the orchestra performed at its five monthly concerts an average of one composition each winter by American composers. The list includes Henry Hadley's "Atonement of Pau," Forrester's "Festival March," Herbert's "Circle Ballet" and "Panamericana" and Carl Busch's "Omaha Indian Love Song."

The Schumann Club closed its season last Tuesday evening by giving a most delightful costume recital of the themes of Mrs. Mary A. Murphy. There was a large attendance. The program was composed of vocal and instrumental solos and trios. Among those who took part in the program were Anna Strickland, Lucile MacNamara, Mary Harpford, Marion Hooper, Josephine Wiggins, Mrs. Irving Devoe, Miss McNamara, Mrs. Ira Beal, Mrs. F. T. Persius and Mrs. Ernest Sylvester. The accompanists were Harriett L. Stewart, Helena Tewsbury and Mary Harpford. J. L. B.

Leads Band Concert in Germany

A concert was given by the Seventy-seventh Field Artillery Band, Oscar Hatch Hawley, leader, on March 9, at Kaisersesch (Germany). The program comprised the band-leader's own "Seventy-seventh F. A. March, No. 2; Boildeau's "Calif of Bagdad" Overture; Powell's "Tarantula Rag"; an excerpt from Puccini's "Bohème"; the Chopin "Marche Militaire"; Dvorak's "Slavonic Dances"; Beaumont's gavotte, "Colinette," and Wymann's march, "Columbia's Call."

Artists Present Vete Songs

Compositions of Albert Vete are being sung by many artists, including Harriet McConnell, contralto, who was heard recently in "Mary Wants a Little Sun" and "Oh, You Don't Know What You're Missin'" in concerts given by the Huron (S. D.) College School of Music and the Yankton (S. D.) College Conservatory of Music. Mabelle Wagner Shank, soprano, scored in "Somewhere Someone Is Waiting," another Vete song, in the concert tendered on March 13 to the music lovers of Kansas, Mo., by the Edison Shop.

Charlotte Peegé to Sing in Chicago

Charlotte Peegé, the contralto, has been booked for a recital at the Ziegfeld Theater, Chicago, on Oct. 22, 1919. This will be her first appearance in that city.

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Their work was excellent in rhythm and in tonal beauty and nuance.—New York Tribune.

The new organization has a great message for a great country.—Boston Globe.

It deserved the audience it had, the largest which has attended any of these concerts.—Philadelphia Public Ledger.

In all they did there was high ideal, comprehension and strength of purpose.—Chicago Post.

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VERANDE TO DIRECT HISTORIC NEW ORLEANS OPERA COMPANY

**Frenchman with Wide Experience
to Head Most Ambitious Sea-
son Attempted Here**

NEW ORLEANS, LA., April 2.—
French opera is to be given in New Orleans next season on a larger and grander scale than has ever before been attempted in that historic organization. The advance sale of the subscription has already reached the sum of \$75,000, and it is estimated that fully \$150,000 will be subscribed before the season closes. Boxes are selling from \$850 to \$1,500.

The company has engaged as artistic director Louis Verande, the eminent French operatic director, and has signed with him a five-year contract. Mr. Verande is well known both in this country and abroad. He was with the French opera in New Orleans for a number of seasons, and later with Oscar Hammerstein in New York. During the Hammerstein régime in opera he did much to add to the general artistic effects of those seasons. He was later associated with the Boston and Chicago operas and the Diaghileff Ballet.

M. Verande studied his stagecraft at Lyons, France, where his father was engaged. From Lyons the young artist went to Bordeaux and Rouen, and later was called to Paris, where he served under the great conductor, the late Luigini. He has had a varied experience at Bayreuth, in Australia, South Africa and South America. For more than a year he was with the French forces on the western front, was wounded three times and finally given his honorable discharge. The French opera is to be congratulated in having secured so able and experienced a director. Under an artist like M. Verande the opera season should be one of the most brilliant ones in the history of the organization, and should attract tourists to New Orleans from every part of America.

The French opera was established in New Orleans in 1791. The new building was erected in 1859. New Orleans is the birthplace of opera in America and many of the latest French works were heard there long before they were heard



Louis Verande, Chosen Artistic Director
of French Opera in New Orleans

in New York and many successful operatic stars were first heard in America at New Orleans. Among the operas that has their premiers there are "Samson and Delilah," "Louise," "Manon," "Mésaline," "Mireille," etc.

Mr. Verande is represented in New York by his personal representative, J. E. Allen at Æolian Hall.

Kathryn Platt Gunn Heard in Brooklyn
and Stamford, Conn.

The activities of Kathryn Platt Gunn, violinist, during the month of March, embraced a recital preceding a lecture by Dr. Huget at the Tompkins Avenue Congregational Church of Brooklyn on March 4, with Edward K. Macrum at the organ. Her number included the Adagio and Perpetuum Mobile, Ries Suite, Op.

34; Menuet, by Mozart; "Negro Dance," Clarence White; Caprice Viennois, Kreisler. On March 6 Miss Gunn played at the First Baptist Church of Hoboken, giving Wieniawski's "Souvenir de Moscow"; "Deep River," Coleridge-Taylor, arranged by Maud Powell; Caprice Viennois, Kreisler; Rondino, Eddy Brown. Ethel Watson Usher accompanied. On March 9, Miss Gunn assisted at the musical service of the Methodist Church of Stamford, Conn., and on March 23 took part in a recital at St. James Church of Brooklyn, with Lucia Eastman, harpist, Paulding de Nike, 'cellist, and William C. Bridgman, organist. On March 25, the violinist gave a charming group at the Samaritan Hospital benefit at the Brooklyn Academy of Music, and on March 30, she was heard at the musical service of the Tompkins Avenue Congregational Church of Brooklyn.

A. T. S.

METROPOLITAN ENGAGES HUNTER COLLEGE SOLOIST

**Sig. Zanelli, Chilean Baritone, First
Heard at Fleck Lecture—"Carmen"
Presented**

The first "graduate" from the Hunter College Opera Nights, Prof. Henry T. Fleck, director, to the Metropolitan Opera Stage, is Mr. Zanelli, a Chilean baritone who has just been engaged by Mr. Gatti-Casazza. Mr. Zanelli, a relation of the President of Chile, has been sent to this country by the Chilean government. He sang for the first time here a tone of Prof. Fleck's lecture-recitals on Dec. 5, when "Bohème" was the opera discussed, and by special request was induced to give extra solos and the "Pagliacci" Prologue. Otto H. Kahn, who was scheduled to speak at the recital that night, was much impressed by the baritone's singing, and after recommending him to Mr. Gatti-Casazza, sent the following letter to Prof. Fleck:

"Dear Dr. Fleck:
"I was very glad that Mr. Gatti-Casazza shared the good opinion which I formed of Mr. Zanelli's qualifications when I heard him sing at Hunter College and that he has been engaged for the Metropolitan Opera Company. He will be the first 'graduate' from Hunter College stage to the Metropolitan Opera stage. May there be more in the future.
"Believe me, with best wishes,
"Very faithfully yours,
"O. H. KAHN."

At the Hunter College operatic night on April 3, when "Carmen" was sung to a crowded auditorium, and even standees lined the sides of the hall, a special "Carmen" was announced in Mme. Bijet, whose temperamental and vocal outfit made her an ideal figure for the rôle. Mr. Huarte and Miss True gave an effective account of themselves in the famous duet of the first act, as did also Mme. Bijet with Mr. Huarte in the "Squidilla." Mention should be made of the card scene, in which Miss Harrison as Mercedes joined Mme. Bijet and Miss True. This trio proved to be one of the most effective numbers of the evening. Special praise is due Mr. Huarte for his rendering of the well-known "Flower Song" in the third act. It has become quite plain that these collegiate operatic nights have opened up a new path of musical and dramatic activity, and Dr. Fleck has presented a new thought to the educational world, full of delightful possibilities in the form of refined enjoyment and culture.

Melvina Passmore, Saenger Artist, Wins
Praise from Conductor Lund

Melvina Passmore, the young coloratura soprano, an artist pupil of Oscar Saenger, was soloist at a concert given in Buffalo, Feb. 27, under the direction of John Lund. The program included numbers by the male chorus of the Orpheus Club, also a string orchestra. Miss Passmore's unusually high voice was appreciated by a large and enthusiastic audience and impelled Mr. Lund to write a very enthusiastic letter to M. H. Hanson, the New York manager, who booked Miss Passmore with him.

OPEN "PERSHING SQUARE" MUSICALES

**Caruso, Garden, Elman and
Arthur Rubinstein Appear
on One Program**

Manager R. E. Johnston wanted to impress New York with the fact that a series of musicales will be given in the ballroom of the new Commodore Hotel. So he engaged Enrico Caruso, Mary Garden, Mischa Elman and Arthur Rubinstein for a single musicale, which was judiciously advertised as "the greatest concert ever given in New York." The concert was given as scheduled on the evening of April 2. Every one of the 2000 seats was occupied.

When Mr. Rubinstein opened the program the ones in the audience who were not familiar with this Polish pianist's art were at once aware why he is described by some as a second Thalberg. His countryman now presiding over the keyboard of a new nation could not have produced a mightier tone in Chopin's A Major Polonaise. The fortissimo mood of this polonaise established the key for the whole program. Liszt's "Liebestraum" and Mendelssohn's "Spring Song" followed, and, after the tumultuous applause came Mary Garden.

The diva was plainly indisposed, but, supported by an unnamed 'cellist, she sang Leroux's "Le Nil" and evoked noisy applause. Miss Garden must have felt at home in the new auditorium for the acoustical properties closely resemble those of the megaphonic Lexington Opera House. So the volume of the applause must have satisfied Miss Garden.

Mischa Elman was not in the best of trim. He seemed to realize that this brilliant assemblage was not bent on hearing the finer artistic nuances; as at an operatic opening the auditors were not present for exclusively aural sensations. Mr. Elman's playing of Wieniawski's "Faust" Fantasy opened the floodgates of applause once more, and so he remained on the little platform under the petal-shaped sound deflector and responded with Schubert's "Ave Maria."

Then came Caruso and several more minutes of applause. He was poised and dignified, as befits an artist on the recital platform, and he was in golden voice. He offered the aria "O tu che in seno agli angeli," from Verdi's "La Forza del Destino" so resplendently that it would have seemed rational if even the curious nymphs and peacocks on the walls had joined in the demonstration. Later, Caruso sang the aria "Ah, fuyez, vision," from Massenet's "Manon," "Mamma Mia," "Le Baiser" and a string of other encores. Miss Garden sang Fauré's "Lee Berceaut," Debussy's "Bon Soir" and "Ariette" and encores with the same degree of success; Elman played a Chopin Nocturne, Sarasate's "Gypsy Airs" and encores; Rubinstein offered Albeniz's "Triana," Debussy's "Le Plus que lent" valse and the Schubert-Taussig Military March. Marcel Charlier, accompanist for Miss Garden; Salvatore Fucio, for Mr. Caruso; and Bonime for Mr. Elman.

So it must be recorded that the first "Pershing Square Musicales" was a brilliant and thrice noisy event.

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Eleanor Spencer's Detroit Success

**Distinguished pianist plays with Detroit Symphony
Orchestra, Ossip Gabrilowitsch conducting the
Schumann concerto**

Detroit Free Press, Detroit, Mich., March 10th, 1919:

Miss Spencer, the visiting artist, gave the Schumann Concerto in A Minor, the beauties of which were brought forth with crisp touch and distinctive singing tone.

Detroit Journal, Detroit, Mich., March 10th, 1919:

Miss Spencer played it (the Schumann Concerto) with zest and genuinely poetic appeal.

Detroit News, Detroit, Mich., March 10th, 1919:

A studious appreciation of the concerto, a confident mastery of the keyboard and genuine sympathy. It was gratifying to hear Schumann again.

Detroit Saturday Night, March 15, 1919:

Miss Eleanor Spencer played the Schumann Concerto with convincing authority and many moments of poetic beauty. She made such an impression that she will be welcome any time she elects to play in Detroit.

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EDITH KINGMAN
LYRIC SOPRANO

"All Poland Entrusts Its Destiny Into Hands of Paderewski, the Non-Partisan"

So Writes Mme. Paderewska, in a Letter to Her Son, W. O. Gorski—Poland Afire with Patriotism—Barefoot, Unclad Soldiers Beating Back Foes—Ernest Schelling Working Side by Side with His Colleague.

PADEREWSKI'S great share in the rebuilding of his country, and the terrific troubles which assail the young Poland, are vividly described in a letter written by Mme. Paderewska to her son by her first husband, W. O. Gorski, honorary executive secretary of the Polish War Victims' Relief Fund. The letter says:

"I am taking advantage of every opportunity to send you at least a few words, in the hope that some of my letters may succeed in reaching you.

"This letter is a proof in itself that we are alive. We have every reason to be proud of our country. All the political changes in regard to the external and internal policies of Poland have been achieved without the usual accompaniment of disturbances, without the shedding of a single drop of blood, without even any protest on the part of any faction. The whole nation, with unshaken faith, has entrusted its destiny into Paderewski's hands. Just because Paderewski never did belong to any political party has he been able to reunite them all. For that very reason he possesses to-day the support of all—and I may add, he enjoys everyone's confidence.

"To-day are taking place the elections for deputies to the National Assembly. For the first time in 140 years, the Polish people, all of them, without distinction of class, race or religion, have been given the opportunity to vote for their own representatives; and in spite of the fact that many among them are illiterate, thanks to the good care their oppressors took to deprive them of schools, the elections are proceeding without any disturbances, quarrels or disorders of any kind. In a most orderly way thousands and thousands of Polish citizens, hungry, in rags, are standing patiently in line, sometimes for many hours, their bare feet in the snow, shivering from cold, waiting for their turn to cast a ballot. They should be taken as an example by the citizens of many other nations. I am realizing more and more how great and

wonderful is the nation to which we belong.

"War is raging on many fronts. The Bolsheviks, the Ukrainians, the Czechs, the Germans, each of our enemies possessing forces superior to ours, is pressing on all sides. And to oppose them, to stem the tide of their greedy onslaught, the Polish soldier, without even a uniform on his back, in a torn shirt, barefoot, scarred and with many unhealed wounds, goes to the front singing and undaunted. Children and women are defending Lemberg. God only knows how many of them have already been killed. The water and electrical supplies have been cut off. Food is lacking. No doctors, no hospital supplies, no ambulances are to be had. But in spite of it all no one even thinks of surrendering the city to the Ukrainians and their supporters, the Germans and Austrians.

"The task which Paderewski has undertaken is superhuman, but with the help of God he will accomplish what he has set out to do. He is predestined to succeed because such is the will of God, and nothing can prevail against it. We hope to start for Paris and the peace conference as soon as the first session of the Polish Diet is over.

"To-day came that wonderful recognition of Poland by the United States. What a joy, what a comfort, what an inspiration this is for us.

"I, also, have before me a tremendous task: relief work among the wounded, the sick, the hungry and the children. I am opening canteens, visiting the hospitals. I am practically at the head of 100 institutions, with ramifications in Lemberg, Vilna and the borderlands. It is a huge task, but my whole heart and soul are in it. My efforts are bearing fruit and I am repaid a thousand times by the affection with which the soldiers surround me and the gratitude of the Polish women who are rallying under the sign of the White Cross. The Polish peasant women greet me everywhere as a sister, and I feel happy because I can do good, so much good.

"We understand that the Poles in America have dispatched a relief ship with food for their brothers over here,

and the very thought of that oncoming relief is keeping alive thousands of unfortunates. The names of the American Poles are on everyone's lips. Everyone is blessing them and praying for them. They are our only hope. It is so difficult to write. There are so many things I would like to write—so many thoughts are rushing through my head—and I have so little time to myself.

Ernest Schelling Among Workers

"Ernest Schelling is here, working

ANNA CASE DELIGHTS TACOMA

Her Recital Conspicuous in Week Which Brings Forward Many Local Artists

TACOMA, WASH., March 25.—Music-lovers of Tacoma, Camp Lewis and the suburbs crowded the Tacoma Theater on March 24 to welcome Anna Case, soprano, whose recital was the fourth attraction in the Bernice E. Newell Artist Course of concerts. No singer has more thoroughly won the warm praise and appreciation of a Tacoma audience. Two of the compositions listed were by her accompanist, Charles Gilbert Spross. Miss Case gave a special program at Camp Lewis on March 25 for 700 convalescent soldiers.

The March soirée of the Fine Arts Studio Club was one of the brilliant events of the week. A quartet of favorite Tacoma singers gave excerpts from the "Persian Garden." Groups of songs given by Arthur Brick, tenor, were much enjoyed. Mr. Brick was accompanied by Mrs. T. V. Tyler. A new composition, "Visions of the War," by Doris Newell, a local composer, was sung by Lieut. Henry L. Perry, tenor, of Camp Lewis.

An interesting program devoted to Italian composers was given by the St. Cecilia Club on March 21 and attracted a large attendance. The soloists were Ferdinand Dunkley, director of the club; Mrs. McClellan Barto, Mrs. Hiram Tuttle and Mrs. Edith McDowell Palmer.

The Monad Club and the I. O. A. Club form the reception committees at the weekly community sings held at the sol-

with us and for Poland to the very best of his ability. He is putting his whole soul into his work. We are proud of such a collaborator. We have also with us here a few brave American and English army and navy officers. They surround us with affection and care. What wonderful, courageous men they are! They have decided to start to-morrow for Teshchen, where terrible events are taking place.

"Poland will emerge from all this powerful and free, nevertheless. But at what cost! The very flower of our youth has already been killed off. Few have survived. *Raræ nantes in gurgite vasto.*

"Please remember us to all our kind and good American and Polish friends who have stood by us and worked with us, and whose support has meant so much to us. Ask them not to abandon us and Poland now in the greatest hour of need, but to 'carry on,' to quote the favorite expression of those Englishmen who are here.

"God bless you all.

"HELENA PADEREWSKA"

diers' and sailors' clubhouse, under direction of Roy D. McCarthy of the War Camp Community Service. Orchestra and glee club organizations at the clubhouse are under direction of A. E. Braymer.

Tacoma musicians assisting at a successful soldiers' benefit entertainment at the Victory Theater on March 23 were Vera Nisonger, Mrs. L. B. D. Bartlett, Mrs. Zoe Pearl Park, Lieut. H. Perry and Paul Moher, formerly of Camp Lewis. A. W. R.

Frieda Hempel Wins Ovation at Recital in East Orange, N. J.

EAST ORANGE, N. J., March 26.—Under the local management of Clarence B. Hayes, Frieda Hempel gave a recital in the East Orange High School auditorium rousing her large audience to enthusiasm. No recitalist this season has shown greater artistry or a firmer hold on the emotions of the listeners. The program was varied in matter, including the "Mad Scene" from Thomas's "Hamlet" and Proch's Theme and Variations on the one hand, and a group of modern French songs on the other. Mme. Hempel's encores included "The Last Rose of Summer," Strauss's "Blue Danube," "Dixie," and "Home, Sweet Home."

A great measure of the applause was bestowed upon Frank Bibb, her accompanist. Mr. Bibb won appreciation for his able support of the artist and for his charm as a soloist, his "Rondel of Spring" making an instantaneous appeal. P. G.

ANNA FITZIU TRIUMPHS IN SAVANNAH

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(Signed) CHAS. E. DONNELLY

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HEMPEL AND GLUCK CHARM ATLANTANS

Sopranos Give Fine Recitals—
Record Demand for Metropolitan Tickets

ATLANTA, GA., March 31.—Frieda Hempel, the soprano, closed the Civic Concert Series of the Atlanta Music Study Club with a recital at the Auditorium Thursday evening of last week, demonstrating her remarkable versatility with a program of widely varied numbers. She sang the aria from "Hamlet," by Thomas, a group of modern French songs, the "Ballade de Colombe" from "Ascanio," by Saint-Saëns, and others. She responded graciously to many encores and stirred her hearers to high enthusiasm when, as a compliment to the South, she sang "Dixie."

Frank Bibb, accompanist, was thoroughly capable. Particularly worthy was his group consisting of "Caprice," from "Alceste," by Gluck-Saint-Saëns; the Nocturne in F by Chopin, and "Bourrée Fantasque" by Chabrier.

The Hempel recital formed a particularly brilliant conclusion to the Civic Concert Series of the Atlanta Music Study Club, which has served as an effective stimulus to the musical life of Atlanta by bringing here this winter a number of America's foremost artists. Much credit for the success of the series is due to Mrs. Armond Carroll, president of the club.

Alma Gluck's recital on Friday evening, under the auspices of the All-Star Concert Series, also drew to the Auditorium a large, enthusiastic audience. Better known in Atlanta than Mme. Hempel, the soprano was greeted by hundreds of admirers who were loyal to the last degree, for Mme. Gluck plainly was not in her customary good voice.

The program was varied, including Italian, French and Russian songs and modern English and American songs. Mme. Gluck's hearers were generous in applause and she responded to quite a large number of encores. Her interpretation of a number of folk-songs was thoroughly delightful. She was ably assisted by Eleanor Scheib and by Salvatore de Stefano, harpist, whose program was well chosen.

Atlanta is now turning its attention enthusiastically to the series of seven Metropolitan grand operas to be presented here the week of April 21. The sale of single tickets opened to-day with a rush indicative of the greatest attendance on record.

As usual Atlanta is devoting much time to the study of the approaching operas through musical publications, librettos, talking-machine records and recitals. A notable operalogue series is being given under the auspices of the Habersham chapter of the Daughters of the American Revolution. Among those taking part in the series, which will extend through April 15, are Mrs. Edward Brown, as reader; Lillie Peoples, pianist; Carolyn Cobb, reader; Mrs. Ransome Wright, singer; Eda Bartholomew, reader; Mrs. Ewell Gay and Mrs. L. C. Moeckel, singers; Mrs. Ulric Atkinson, reader; Margaret Rogers, singer; Mrs. W. C. Jarnigan, reader; Mrs. Grace Lee Brown Townsend, singer; Mrs. Benjamin Elsas, pianist.

The annual Georgia Old Time Fiddlers' convention at the Auditorium last week was an occasion on which even many of those who really appreciate grand opera were among the most enthusiastic applauders of "Fiddlin'" John Carson, "Laughin'" Gid Tanner, "Red-Necked" Jim Lawson, "Shorty" Haper, "Long Bill" Tumlin and the rest. This year some of the mountain boys who have done their bit in France introduced fragments of French songs they had picked up. The influence of French music may yet be felt even in obscure Georgia mountains. For the most part, however, the convention devoted itself to such ancient airs as "Devil in the Cane Brake," "Polly, Put the Kettle On," "Billy in the Low Ground" and the like thereof.

L. K. S.

SAN CARLO OPERA IN OMAHA

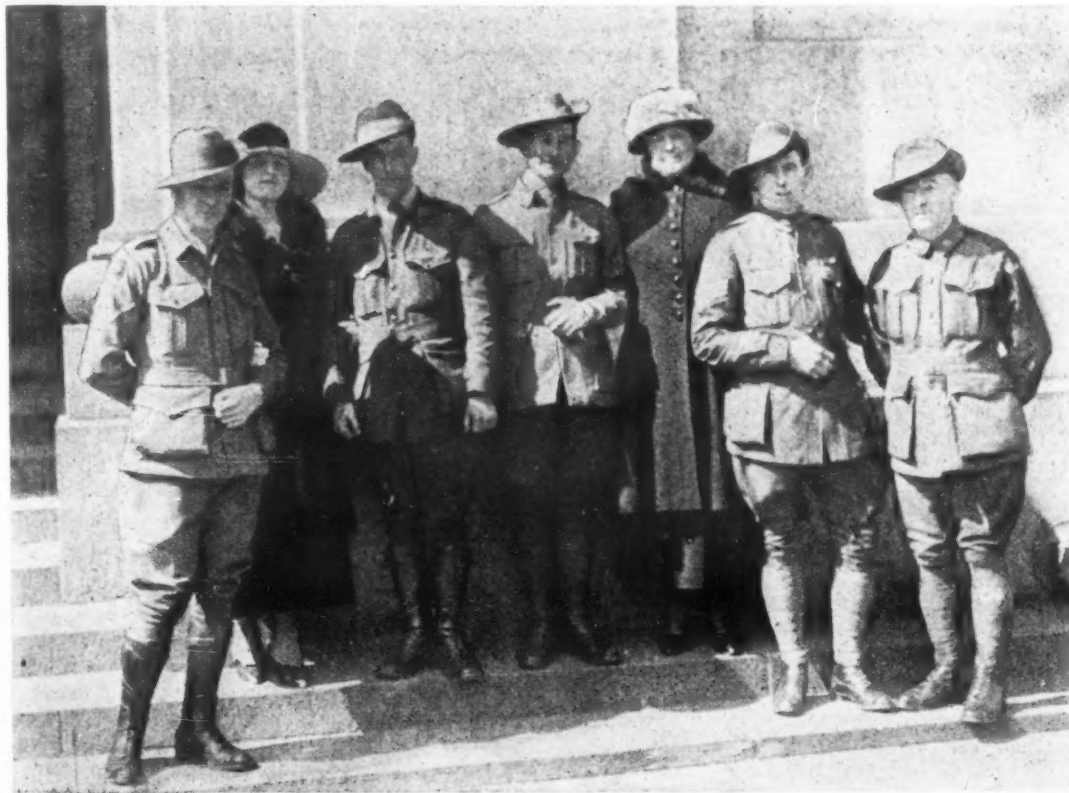
Company Heard to Advantage in Different Auditorium from Usual

OMAHA, NEB., April 1.—Each year Omaha looks forward to the visit of the San Carlo Opera Company. The season which closed yesterday evening has outdone all previous ones and demonstrated the steady growth of the organization. This year, presented in the Boyd Theater, the performances were heard to better advantage than in the Municipal Auditorium, which has previously been the scene of activities. "Madama Butterfly," the offering for the opening night, brought Haru Onuki before this public for the first time. Agostini, Doria Fernando and Fornari were the other principals. The *Aida* of Elizabeth Amsden, ably supported by Stella Demette, Angelo Antola and Salazar, has been referred to as the finest presentation ever given to Omaha.

In "Carmen" Stella Demette gave a good account of herself in a somewhat unconventional interpretation of the title rôle. Estelle Wentworth, Romeo Boscacci, Joseph Royer, Natale Cervi, Luciano Rossini, Biasi, Masucci, Alice Homer and Morosini appearing in the same cast.

"The Secret of Suzanne" and "Pagli-

Marie Narelle Welcomes "Anzacs"



Marie Narelle, Australian Soprano, Her Daughter Kathleen, and Veteran Anzacs Who Marched in Parade of New York's Soldiers

TAKEN on the day of the parade of the Twenty-seventh Division, the above picture shows the Anzac soldiers who marched in the parade with Marie Narelle, Australian soprano and president of the Australian Club. Her daughter, Kathleen, is also shown. All these men served more than four years at the front.

Marie Narelle was heard by a large audience which attended the lecture and

concert given in the Guardian Auditorium in Peekskill on the evening of March 16. Many noted speakers were heard.

The Australian soprano was the featured soloist of the occasion. With her daughter, Kathleen Narelle, pianist, who provided sterling accompaniments, she charmed her hearers with delightful interpretations of Irish songs. Her interpretation called for many encores, to which she responded with several extras.

acci," given as a matinée bill, were followed by "Rigoletto" in the evening. Elizabeth Amsden was delightful as *Suzanne*, while Joseph Royer made a convincing *Count*, and Cervi was satisfactorily silent as the *Servant*. The ever-popular *Leoncavallo* opera was well interpreted by Estelle Wentworth as *Nedda*, Luciano Rossini as the *Harlequin*, Salazar as *Canio*, Royer as *Tonio* and Barducci as *Silvio*.

"Martha," the second matinée offering, attracted a large, enthusiastic audience to see and hear Queena Mario as *Martha* and Stella Demette, Agostini and Antola in a spirited performance of the old-time favorite. As the final opera "Trova-tore" was accorded a most convincing performance, all the artists appearing at their best. The principal rôles were taken by Estelle Wentworth, Doria Fernando, Salazar, Joseph Royer, Alice Homer, Rossini and Cervi. The operas were conducted by Gaetano Merola, under whose bâton an orchestra large enough to be really satisfactory proved a considerable factor in the success of the season. E. L. W.

Liten Soloist with Stransky Forces in Columbus, Ohio

COLUMBUS, OHIO, March 26.—Friday evening introduced a novelty to the music lovers of Columbus, in the person of Carlo Liten, the Belgian tragedian, who recited with the New York Philharmonic Orchestra two poems by the great Belgian poet Cammaërts, "Carillon" and "La Drapeau Belge," under Conductor Stransky.

M. Liten made a profound impression, and interested the audience to a remarkable degree, stirring his listeners deeply. The orchestra numbers were delightful; the symphony was Tchaikovsky's Fourth, to which was added that same composer's

"March Slav," Dvorak's "Carnaval" Overture, Chadwick's "Tam O'Shanter," opening with a spirited playing of the Star-Spangled Banner, and closing with Liszt's Second Rhapsody. It was a program well planned to please any audience and was given in the usual finished manner of this orchestra since directed by Mr. Stransky. E. M. S.

St. Louis Symphony Visits Herren, Ill.

HERRIN, ILL., March 27.—Through the efforts of John Marlow, this city will have some good music, and in dedication of the new theater which he has erected, with a seating capacity of 1200, the St. Louis Symphony Orchestra gave a concert last evening before an audience that constantly showed its approval. It was the first visit of Mr. Zach and the orchestra to this locality, and the success that was achieved immediately secured them a re-engagement for next season. The program contained numbers by Wagner, Schubert, Puccini, Delibes, Strauss and Woodman. Miss Traubel, the soloist, was in excellent voice and made a decidedly good impression. H. W. C.

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Says American Girl's Innocence Often Led Her into Difficult Situations During Study Abroad

Though Temptation May Come from Within, Our Students Were Doubtless Frequently Victimized by Circumstances—European Conventions Different from Ours—Anticipated Results Did Not Always Follow Founding of Homes

By LEONORA RAINES

SINCE my return to America I have so often been asked about the temptations that lie in the path of students abroad that I am moved to address some words on this subject to those who contemplate crossing the ocean as soon as conditions permit, with a musical career in mind.

As we all know, every country has pitfalls for the young. It would take too long to repeat even a few stories of what has happened to innocent girls or those who refused to recognize the difference in customs between America and Europe. Some of those who have become victims, I may say, were but waiting for someone to push them over the brink. MUSICAL AMERICA's campaign to keep students and their money at home is of tremendous value. Surely students should think a long, long time before undertaking to give the best years of their life to possibly unfruitful toil in foreign parts. Yet it is certain that in many of the cases in which our girls have been victimized, it has been due to their blindness to the snares which were laid to trap them. The girls whose mere wilfulness was responsible for the tarnishing of their reputations paid for it; for, of course, stories reached home about their doings. Wherever the girls who had been imprudent went, scandal-mongers got busy.

There are cases in which innocence is a crime. In instances I personally know of, the girls did not realize they were playing with live wires. The hide-bound civilization of the Old World will not change unless the status of woman is raised, and in many European parts the women seem powerless to move.

As to temptation, nearly everything depends on the girl herself. A temptation comes half from within, but I believe the different conditions of European life have much to do with the force of those temptations to which our stu-

dents have been subjected there. Life is looked on from a different point of view on the two sides of the Atlantic. Especially in Latin zones an anti-American conception prevails. To girls from the States the danger lies herein. All Americans admit that they have tolerated, accepted and enjoyed things abroad at which their home consciences shrieked at reproof.

Pitfalls Dug by Innocence

American girls, strong in a sense of their own rectitude and braced by home customs, persisted in maintaining the same freedom of intercourse with their male acquaintances as they had practiced in America. And here arose the trouble, for the foreigner, especially if he happened to be Italian, was ever brimming with sentimentality (not sentiment). He could not understand the American girl's position; he thought some questionable motive was behind it all and he took advantage of the situation. With sufficient money, a vocal student in Europe could always surround herself with friends; without such distraction, the dullness made her snatch at any distraction. Then temptation knocked at the door.

What has happened to some of our American girls and what might easily enough have happened to still others occasioned the founding of homes for students in various centers; yet of the thousands of students only a few hundred could find lodging in them. In some of the hostels doubtful characters crept in. Largely philanthropic, these institutions aimed to save souls, and unless there was positive evidence against a *pensionnaire* she could not be sent away. In some places which were run entirely on American funds and where representatives of all nationalities were housed, the pleasure and comfort of the American were considered last, whether through the fault of directors or because those on the governing board were Americans.

American students in Paris had, as a class, a good reputation. They generally attended to their own business and worked hard. Their money went for lessons and teachers and accompanists, and they were fairly well dressed. The more prudent entered the institutions which housed American students. The aims which prompted the founders of these homes was thoroughly commendable, but it is a problem whether they have not done more harm than good, in encouraging young girls to leave home, by making living-expenses bewitchingly cheap.

While those in a position to know and advise tried to convince their compatriots that there were just as good facilities for developing their art at home, the young people refused to listen and went to Europe in hordes. In Vienna the American piano student got to be something of an object of pity; that is, those representatives of the species who gave all their money for tuition and had little or nothing left for living expenses. In other cities on the Continent their condition was somewhat less strained, but few were content to live as they had planned, while yet at home, if by skimping on food and clothing they could stretch out the money and stay abroad longer.

The American Girls' Club in Paris was a fine thing even after it ceased to be an abode for poor students. When it was first started the girls took rooms there and ate à la carte. Those gay restaurant days of twenty-five years ago were the times when the students tried to see how little they could live on, and the contest as to who could spend the least in the dining-room no doubt produced pitiful results. As you may imagine, there were spectres in the Latin Quarter and the Rue de Chevreuse.

All that régime had been changed in the years preceding the war, and the girls who lived at this partly charitable home (for the founder supplies the deficit when income fails to meet expenses) were those who could afford to pay, say, \$5 for a lesson and \$100 for a gown. The club was a clean place, of terribly respectable air, and by staying there and paying \$40 a month for board the girls could economize on living and have more

money for luxuries. Some of the *pensionnaires* were serious students, it is said, even though they did have good incomes and dress in the latest fashion.

Gabrilowitsch Stirrs National Capital

WASHINGTON, D. C., April 2.—April was ushered in with a splendid piano recital by Ossip Gabrilowitsch, under the management of Mrs. Wilson Greene.

Among the large works the artist offered with delicate skill, tone coloring and masterly interpretation were Schumann's Fantasia in C Major, and Sonata in G Minor. He was obliged to add several encores to satisfy his enthusiastic audience. W. H.

Mabel Preston Hall Soloist in Jersey City Concert

JERSEY CITY, April 1.—Mabel Preston Hall, soprano of the Chicago Opera Company, was the soloist at the March musicale given in the First Presbyterian Church in Jersey City on March 30. The organist, John Stanerwick gave a varied program of organ numbers and had the assistance of John Frey, violinist, as well as the soprano. A. D. F.

The Alumni Association of the Kroeger School of Music of St. Louis has begun publication of the *Kroeger Messenger*, an attractive little paper designed to keep the members in touch with each other. The first number of the paper appeared in March.

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Only a dream! yet still I feel thy presence,
I see thee smiling, full of love and trust;
I press thee once again close to my heart,
And feel I cannot leave thee, but awake I must!

Only a dream! yet still I hear thee pleading,
Thy tender accents falling sweet and clear,
Dear one, I pray that when at last I wake,
'Twill be to find again you're here, my love,
you're here!

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Tinlot to Bring French Quartet Here Next Fall

Concertmaster of the New York Symphony Has Been Authorized by His Government to Organize Ensemble—Promises German Classics

A SHEET of such greenish-gray paper as French concert-programs are often printed on, it announced to the world the initial concert of the Quatuor Tinlot.

"But that day, the March 24 of 1918, the big Bertha began," Mme. Gustave Tinlot laughs. M. Gustave Tinlot laughs too, though the ignorance of English to which he lays claim—or to which he confesses, according to the way you look at it—excuses him from making verbal comment.

"Of course," madame continues, in an English just broken enough and more than pretty enough to show that she and monsieur, in a New York apartment, are not on their native heath, "when the big Bertha began, concerts stopped. Then the prefecture of police forbade concert-giving, and though there had been much interest manifested in my husband's new quartet, it was impossible for him to take advantage of it.

"This season my husband has devoted himself chiefly to orchestral work, as you know. He came to this country with the Conservatoire Orchestra, and just now he is associated with the New York Symphony as concert-master. And now his ambitions in the direction of quartet-playing are to be realized. He has been commissioned by the Government to form a quartet to visit America. Soon we cross the ocean, and then my husband will select his associates; they are all to be drawn from the Conservatoire forces, so that they may be thoroughly and typically French artists. Then all through the summer they will practice, practice, practice, and in the fall the French Quartet, as the organization is



Gustave Tinlot, Distinguished French Violinist

to be known, will come back here, ready to represent to the people of this country French ideals and French art."

Do we scent propaganda? A cautious question, and, our remark having been translated for M. Tinlot's benefit and his comment re-translated for ours, we are told no, that no quartet could restrict itself to a repertoire of French music, if only because of the lack of material; and that therefore, or perhaps not therefore at all, the new ensemble is to present classic works.

"Bach, Beethoven, Mozart, Haydn—those composers' music could not possibly be dispensed with. My husband has the idea of giving also programs representing the various nationalities. There must be some Debussy and Ravel, and then the modern French musical literature has such splendid things for string quartet and piano, things by Debussy, Florent Schmitt and César Franck. After they have played the standard classic repertoire they will want to present not only these modern French works but Russian, Italian, English and Spanish numbers as well—music by composers of every nationality, in fact, except the modern Germans. To play them, you know—well, it wouldn't be *politique*!"

If the interview were the place for the dictaphonic record of a conversation, there would follow at this point a series of complicated Anglo-French questions and answers in which the reporter's part was one of constant

Historical Programs of Various Nationalities Will Lift Répertoire Out of Danger of Propagandism—Regrets the Lack of Modern Material

manœuvre with the object of eliciting more explicit information as to the promised modern works. Could you fancy these United States officially commissioning musicians to go into foreign lands to play the effusions of an Ornstein? Surely even the French would draw the line at anything really and truly and honestly modern. And yet you could not fancy the American Government encouraging classic music, either, at least not in a practical and effective manner. Under examination, M. Tinlot had begun well by disowning nationalistic propaganda; would he be able to avoid the opprobrium of the yet more prevalent snobbery of musical conservatism? That the reporter questioned him with misgiving along these lines must be admitted.

Was it with an air of apology engendered by a misconception of the questioner's motive and attitude that M. Tinlot replied that you could scarcely explore the field of modern music without extending a welcoming hand to the extremists?

The next move was for us to press for names. Monsieur was reticent on this point; at home, in France, he has so many programs, and if they were available—But even if they were, they would do but little good, for the repertoire of the French Quartet will depend so largely on its personnel, and that has not yet been raised from the status of the *may be* to that of the *is*. England will surely be represented by a work of Frank Bridge, and Spanish examples might be by Manuel Falla. The latter's name is evidently more familiar to M. Tinlot than to benighted Americans, and that is not strange, for on the authority of a recent report of Arthur Rubinstein's dicta on Spanish music it may be asserted that Falla is at present resident in Paris and was once a pupil of Debussy.

But what of the modernists who are extremists? Casella, for example? Well, M. Tinlot and the Italian iconoclast are friends! It is necessary to probe no further to learn whether M. Tinlot is musically open-minded. The way his face lights up at the mention of this name is evidence enough that he is.

Yes, he and Casella are friends. Few know it, but Casella is at least as great an interpreter of the classics as he is an innovator. In his own music he is indeed very great, but it is rather masterpieces of painting than of music that he produces; M. Tinlot offers this remark as a statement of fact, not at all as an invidious reflection on the subject of the discussion. Casella and he often played Mozart together, and that was a great pleasure, for Casella, who

studied and dwelt in Paris for many years, is full of the French spirit. M. Tinlot would love to play a quartet by him, but unfortunately he has never composed in that form. It is quite sad for the organizer of a string quartet to reflect on the neglect of this instrumental combination by the day's composers. Something very interesting can be done, M. Tinlot is sure, with his scheme of historical national programs; it remains regrettable, however, that the living present must go unrepresented because of lack of material.

Just because he is able to combine an ardent and idealistic patriotism with a live and eager interest in other peoples and other times than his own, M. Tinlot is signally fitted for his task as representative of the spirit of Gallic art. It is good to learn that his quartet will not pre-empt his attention next season, but will leave him free to appear as violin soloist. The classics, of course, will loom large in the music that he will play here *à la mode française*, and modern French works too will occupy position of prominence on his programs.

DOROTHY J. TEALL

AMERICANS SING IN CALGARY

Fanning and Scott in Recital—Local Organizations Give Program

CALGARY, ALBERTA, April 2.—A large enthusiastic audience gathered in Al Azhar Temple on March 20 to hear Cecil Fanning, American baritone, in a song recital. Mr. Fanning is touring Western Canada under the management of the Ellison-White Musical Bureau, and appeared in Calgary under the local management of Wilfred V. Oaten. That Cecil Fanning is immensely popular in Calgary was evidenced by the warmth of his reception and the repeated demands for encores. H. B. Turpin, Mr. Fanning's coach and teacher, was at the piano.

Henri Scott also appeared here recently in a song recital under the local management of Ethel Jones, and delighted a large audience with a varied program of opera, oratorio, and ballad. Jenny Taggart, the well-known Scottish soprano, also favored Calgary with a visit early in the month, appearing with the Scottish Choir in their annual concert in Paget Hall.

A choir concert of exceptional merit was given by the choir of Wesley Methodist Church, on March 11. This choir, which is one of the finest choral organizations in the city, is under the direction of P. L. Newcombe, and was the winner of the Strathcona Shield at the Eleventh Alberta Musical Festival Competition held in Calgary last May. The choral numbers given by the choir at their recent concert were Mendelssohn's forty-second Psalm, a part song by Edward German for female voices, Tertius Noble's "Fierce was the wild billow" and "The Dance" from Elgar's suite, "The Bavarian Highlands." The audience completely filled the church, and applauded warmly.

The Women's Musical Club has been very active of late, and a number of excellent programs have been given, one devoted to the life and works of Tchaikovsky under the direction of Wilfrid V. Oaten; another under the direction of Mme. Beatrice Chapman, organist of the First Baptist Church, comprising works by modern Scandinavian composers; and the last one in the month devoted to Carrie Jacobs-Bond, of which Mme. Ellis Browne, choir director of the First Baptist Church, had charge.

V. N.

Henry Gurney Filling Many Dates

PHILADELPHIA, April 10.—Recent engagements of Henry Gurney, tenor, of Philadelphia, have included appearances in Allentown, Pa., April 3; Philadelphia, April 6, and as soloist in "Olivet to Calvary" in Reading, Pa., April 10. He will also appear in Coatesville, Pa., April 16; in "The Redemption" in Burlington, N. J., April 17, and in concert at the Academy of Music, Philadelphia on April 21-26 inclusive.



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WANT MEMPHIS SCHOOLS TO RAISE MUSIC'S STATUS

Local Piano Teachers and Other Organizations Discuss Plan—Invite Mr. Freund to Visit City

MEMPHIS, TENN., April 2.—The Memphis Piano Teachers' Association held a joint meeting with delegates from other city organizations on the morning of March 26 to consider a plan for sending a petition to the city School Board requesting that music be made a major subject of study in the public schools of Memphis and also outlining plans for the development of the high school orchestra. These matters were thoroughly discussed, and the representatives present from the other organizations were asked to report again to the association after reporting to their clubs. It was decided to invite John C. Freund, editor of MUSICAL AMERICA, to pay a three-day visit to Memphis to assist in a movement to rouse interest and enthusiasm in plans for the development of a "Musical Memphis." Mr. Freund has accepted the invitation tendered to him by wire and is to be in Memphis on April 14, 15 and 16.

The Renaissance Musical Circle, a small but progressive club of Memphis, gave on March 26 an unusually interest-

ing program, consisting entirely of music by American composers. Mrs. Robert L. Brown, the newly elected president, entertained the members at luncheon at the County Club on March 25.

The Répertoire Music Club, Mrs. Louise Trezevant, president, held its bi-monthly meeting on the morning of March 27, the subject being "Water Music." Beautiful and interesting compositions were performed by the various members.

Prudence Neff, a brilliant young Chicago pianist, has been in the city for a few days and while here was the guest of honor at a number of informal social affairs. Miss Neff has many friends in Memphis, all of them deeply interested in her musical career. Erin Farley, a young baritone, formerly of Birmingham, now one of the leading vocal teachers of Memphis, entertained in Miss Neff's honor at a studio tea on the afternoon of March 29, when a number of local musicians and music-lovers were given the opportunity of meeting her.

Perhaps one of the most interesting and unique musical events of the month was the concert given by a quartet of Fiske singers at Church's Auditorium, the Negro theater. The naturally beautiful voices of the singers blended perfectly, and they gave a program which was artistic and pleasurable in every way. It was composed chiefly of spirituals. The singers were given an enthusiastic reception by the audience, composed of members of their own race and a few specially invited white guests.

Marie Leary and Clementine Monaghan, supervisors of public school music in Memphis, and Prof. L. C. Austin, director of the music department of the West Tennessee Normal, have left for St. Louis to attend the convention of the National Music Supervisors' Association. H. B. W.

CELEBRITIES VISIT SPOKANE

Casals and Case Score in Recitals—French Band Welcomed—Choral Concert

SPOKANE, WASH., March 25.—On March 17 the noted French Band made its appearance at the Spokane Armory in two concerts before large audiences, which manifested great enthusiasm. Captain Ferdinand Pollain, the conductor, was the hero of the evening. Georges Truc, pianist, proved a great favorite and the violinist, Alexandre de Breuille, also came in for a share of the popular favor. The concert was under the auspices of the Spokane Symphony Society.

Pablo Casals, the 'cellist, appeared at the Hotel Davenport on March 24 before an audience which was composed largely of musicians. The success of this virtuoso was absolute. He gave a program which included a Sonata by Handel, a Suite by Saint-Saëns and the Suite in C by Bach for cello alone. George Stewart MacManus accompanied excellently. The concert was under the direction of Ethel Jones.

On the 21st Anna Case, under the auspices of the Spokane Symphony Society, gave a recital in the Auditorium Theater before a packed house. The soprano was recalled after each group and responded with numerous encores. The audience enjoyed all her offerings, chosen from many schools. Charles Gilbert Spross lent efficient aid at the piano.

The Mendelssohn Male Chorus, under the leadership of H. W. Newton, gave the only concert of its season on March 19 before a large audience at the Hotel Davenport. This is the chorus' tenth year. It gave a program of real merit and variety, receiving much applause. To add to the musical interest of the evening, Augusta Gentsch, pianist, played two groups which displayed her command of the instrument. M. S.

The Canadian Club of New York gave the fifth in a series of concerts, March 23, at its new home in the Hotel Belmont. Kirk Towns, American baritone, sang numbers by Leoncavallo, Tchaikovsky and Massenet. Mr. Towns was accompanied by Glad Forster.

ADMIRE GATES'S ART AT KANSAS COLLEGE FESTIVAL

Soprano's Recital Concludes Third Annual Event at Manhattan—Local Musicians Take Part

MANHATTAN, KAN., March 24.—Lucy Gates, soprano, gave a recital in the auditorium of the Kansas State Agricultural College on the evening of March 23, as the closing event of the third annual music festival. The auditorium was filled to capacity.

Miss Gates opened her program with a "Barber of Seville" aria. A group of MacDowell songs, a French group, the "Bell Song" from "Lakmé" and a group of American numbers made up the rest of her program. Her work was thrice admirable. Powell Weaver of Kansas City furnished capable support at the piano.

The festival opened with a concert by the college orchestra, directed by R. H. Brown, together with a quartet consisting of Bess Curry, soprano; Katharine Kimmel, contralto; Clifford Johnston, tenor; Arthur Westbrook, bass. Patricia Abernathy was at the piano. Somervell's song-cycle, "Wind Flowers," and miscellaneous numbers made up the program.

The evening of March 21 brought a performance of "Naughty Marietta" by the dramatic and music schools, and Saturday night "The Road to Yesterday."

On Sunday afternoon the college chorus and orchestra, augmented by the Clay Center and Randolph (Kan.) choruses, of which Dean Westbrook is director, gave Mendelssohn's "Elijah." The soloists were Mrs. E. T. Engel and Bess Curry, sopranos; Katharine Kimmel, contralto; C. W. Johnston, tenor, and J. H. Mutch of New York, baritone. V. B. S.

GRETA MASSON SCORES

Soprano Gives Recital Before Club in Stamford, Conn.

STAMFORD, CONN., April 3.—Greta Masson, soprano, gave a splendid recital on the afternoon of March 19 before the Women's Club at the Casino. Miss Masson charmed her hearers in an interesting program, comprising old pieces by Scarlatti and Veracini, the "Vissi d'Arte" aria from "Tosca," French songs by Fauré, Debussy and Chausson. In these her fine voice and art were displayed to great advantage and she was heartily welcomed.

An entire Russian group, sung in English, by Rimsky-Korsakoff, Rachmaninoff and Gretchaninoff, followed and then six American songs by Cottenet, Hageman, Kramer, Vanderpool and Mrs. Beach. Miss Masson brought to them sincere powers of expression and finished art, and was warmly applauded for her interpretation, being obliged to add encores. Mrs. William M. Bennett played her accompaniments admirably.

BREESKIN EARNS APPLAUSE

Violinist Exhibits Gifts in Recital at Carnegie Hall

Much enthusiasm greeted Elias Breeskin when that gifted young violinist gave a recital in Carnegie Hall Tuesday evening of last week. Mr. Breeskin's talents are already familiar matter to concert-goers. His accomplishments indicate the thoroughness of his study, his devotion to an ideal and his sincerity. He began last week with the first of Bach's unaccompanied sonatas—great music, needlessly cramped and sometimes ill-sounding because inherently so much more expansive than its feeble medium of utterance allows it to. It can scarcely be admitted that it wooed the ear throughout, in spite of the earnestness with which Mr. Breeskin attacked it. It is time that some one took courage to magnify these solo sonatas to their proper dimensions as Busoni did with the "Chaconne."

The violinist played far better in a superb Largo of Bach's son, Friedman,

and in the familiar Tartini-Kreisler variations, though there were straying from the pitch. These were noticeable, too, in the first movement of Lalo's "Spanish Symphony" (curses on the thing!). But, on the whole, the work was played with stimulating energy and good tone.

A Chopin Nocturne, a Schubert Rondo, the Beethoven-Auer "Dervish Chorus," Godowsky's "Viennese," Wieniawski's Polonaise and a new and ingratiating "Witches' Sabbath," by Rubine Goldmark, completed the program. Mr. Breeskin shone in them.

Josef Adler accompanied proficiently. H. F. P.

Mischa Levitzki, the young Russian pianist, sails for Australia shortly.

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TO PRODUCE SPANISH OPERA IN NEW YORK

Vives's "Maruxa" Will Be the Initial Offering of New Forces at Park Theatre

The Spanish Theater, Manuel Noriega, director, will be opened at the Park Theater on Saturday evening, April 19, with a brilliant list of artists, it is announced.

The company of sixty will include three prima donna sopranos, Adelina Vehi, Luisa Rovira and Ysabel Marqueti, who have sung leading rôles in Spain and the Spanish cities of this continent; also Adela Vivero, actress and bailarina, Dora Iris and Caridad Davis, comic sopranos, and Virginia del Moral, character actress; the primera bailarinas, Maria Berdiales and Julia Berdiales; the dancers, Natalia Ortiz, Angelina de Garcia-Cabrera, Josefina Perez, Carmen Santos, Heriberta Martinez, Nelly Alonzo, Juana Andres, Marina Alcaniz, Carmen Ruiz, Enriqueta Bonilla and a large chorus.

Ramon Blanchard, baritone, and Jose Limon, tenor, lead the opera forces

among the men, with C. Garcia-Cabrera also to be heard in leading baritone rôles; Leopoldi Legorreta, Miguel Pros and Ricardo Valdez, tenors; Eduardo Arozmena, Jose Santacana, Leandro Diaz, and Pepe Luis, the basses. There will be an orchestra of forty musicians conducted by Ferdinand L. Cebello.

The Spanish Theater is planned to be a centre of Spanish culture in America for the quarter-million Spanish-speaking residents of New York, states the official announcement, and to present such allurements of charm and novelty to theatergoers in general that it will become one more cosmopolitan feature in the amusement life of the city not to be missed by New Yorkers. It will include in its "revues" the gay features that delighted last season in "The Land of Joy," but it will also be a new revelation of the serious achievements in music and drama of modern Spain. Typical operas, plays and revues of the life, customs and people of the various provinces of Spain will bring Iberia to America; and opera stars, comedians and dancers, representing the unique genius of the Spanish stage, famous artists and beautiful bailarinas from Spain, Mexico, Cuba, South America, etc., will be presented in sparkling new successes from Madrid and Barcelona, beginning with Amadeo Vives' new opera, "Maruxa," to be given here for the first time in America.

Greenville (S. C.) College Club Scores



The Greenville Woman's College Glee Club, Which Recently Appeared in Concert

GREENVILLE, S. C., April 3.—The Greenville Woman's College Glee Club recently gave an enjoyable program in the college auditorium. The concert was well attended by students and by a large number of music-loving people of the city. In reviewing the program one is impressed with the well balanced arrangement of numbers, with the splendid training of the club as a whole and the excellent merit of the soloists.

The vocal numbers by Dorothy Starbuck were heartily applauded and she was compelled to respond with an encore. Her smooth contralto voice found its best expression in Hammond's "Sleepy Lan'."

Alice Todd has appeared before Greenville audiences a number of times, but

never with more appreciation than in this concert, when she sang the waltz song, "Sunlight," by Harriet Ware. Lennie Lusby, head of the department of violin at the college, also scored heavily.

The most popular number on the program was the comic cantata, "The Grasshopper," by the glee club. The stars in this number were Rene Joyce and Ruth Brown. The cantata closed with a grand finale burlesque on grand opera.

J. Oscar Miller, head of the voice department, is director of the club. Mr. Miller is a real musician and to his training is due the success of the many concerts the glee club has given this winter and spring throughout the State. The organization is fortunate in having Mrs. Miller as accompanist. M. O.

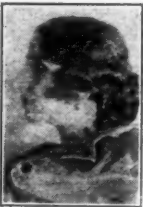
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MacDOWELL CLUB CONCERT

Mrs. Coolidge and Other Gifted Artists Evoke Admiration

The Committee on Music provided an interesting program at the MacDowell Club on Tuesday evening, April 1. The event opened with Brahms's noble Trio in B, Op. 8, excellently interpreted by Mrs. F. S. Coolidge at the piano, Vera Fonaroff, violin, and Lillian Littlehales, cello. Mrs. Coolidge is the founder of both the Berkshire Quartet and the Elshuco Trio. If memory serves, this was her first appearance as pianist before the club. She proved her high ability, musicianly style and thorough knowledge of the demands of chamber music.

Miss Littlehales and Francis Moore joined forces in Beethoven's "Seven Variations on a Theme of Mozart's 'Magic Flute.'" These were played with precision and good taste. The recital closed with the "Devil's Trill" Sonata, admirably played by Vera Fonaroff.

H. B.

"IOLANTHE" IS REVIVED

Society of American Singers Produce Gilbert and Sullivan's Operetta

There can be no excuse for such an exhibition of unpreparedness as the "Iolanthe" put forth by the Society of American Singers on Wednesday evening of last week. Even more than the recent "Patience" it rasped the nerves of those to whom Gilbert and Sullivan are in their way an art religion. From the outset it was apparent that a minimum of rehearsal had been considered sufficient. So unfamiliar with their parts were the leading performers that listeners who knew their Gilbert and Sullivan might repeatedly have acted as prompters. The choristers themselves appeared highly uncertain of the words they had to sing, let alone the subtle sense thereof. And when the *Fairy Queen* sang of "invidious Naso" instead of "Ovidius Naso" there remained no comfort save resignation to the worst.

Obviously there was no chance for the exquisite savor of Gilbert's humor (which is nowhere more perfect than in this peerless satire on fairyland and the upper house of Parliament) amid

the crudities and awkward halts and lapses of the performance. Surely the exigencies of the society's repertoire are not such as to preclude adequate and sufficient preparation of a new offering. These operettas are too precious to be treated with such reckless despatch. Americans may almost consider them a racial heritage—they are the quintessence of Anglo-Saxondom—which fact makes their misrepresentation the more deplorable. Recollections reverted last week to the really admirable presentations of "Iolanthe" heard in New York four years or so ago. These were not ideal, perhaps, to the Gilbertian purist, but compared with the present they typified subtlety and musical finish. Truly the American Singers will have to do far better next season if they are successfully to carry through the ambitious Gilbert and Sullivan program they have projected for themselves.

The enthusiasm of the audience which filled the Park Theater last week proved how much the public is willing to overlook to satisfy its hunger for these classics. Surely, then, careful and polished representations would pay. Concerning the various impersonations in this instance it is needless to be circumstantial. Kate Condon, the *Fairy Queen* of the famous Casino production, carried off the chief honors of the night and again looked with a difference like some *Brünnhilde* we have known. William Danforth's *Lord Chancellor* was important chiefly for emphasizing memories of De Wolf Hopper's artistry. Herbert Waterous sang the *Sentinel's* song fairly, and Cora Tracy, when she knew

her lines, made a pleasant *Iolanthe*. But let there be silence concerning the *Phyllis* of Gladys Caldwell, the *Strophon* of Craig Campbell, the *Tollolier* of John Phillips and the *Mountarat* of Bertram Peacock. Mr. McGhie is always an excellent conductor, but the orchestra sounded scrawny; and the matchless beauties of the score remained only half disclosed, as did many of the finest flashes of Gilbert's wit.

H. F. P.

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ARTISTS INTERPRET MANA-ZUCCA WORKS

Mana-Zucca, Composition Concert, Æolian Hall, Evening, April 1. Assisting Artists, Irene Williams, Soprano; Harriet McConnell, Contralto; Ruth Bender, Soprano; George Reimherr, Tenor; Luigi Montesanto, Baritone; Nicolas Garagusi, Violinist; Willem Durieux, Cellist; Carl Deis, Pianist. The Program:

Doux Plaisir, Je Veux oublier, Prière d'Amour, Irene Williams; Allegro d'Handel (transcription), Berceuse, Ballade and Caprice, Nicolas Garagusi; "Rose Marie," "Persian Song," "Spring Came with you," George Reimherr; "Sundown," "Tell Me If This Be True," "The Big Brown Bear," "The Star of Gold," Harriet McConnell; Children's Songs, "Fireflies," "Glowworm," "Pussy Willow," "Fable," "The Little Tin Soldiers," "Mother Dear," "Sleepy Man," "Summer Wind," Ruth Bender; Piano Concerto, Op. 49, Miss Zucca—At a Second Piano, Carl Deis; "Evening," "Morning," "Sleep, My Darling," "A-Whispering," Miss Williams; "Parla a me," "Piu bello del sole," "Vorrei morir," "If Flowers Could Speak," Luigi Montesanto; Trio, Op. 40, First Movement, Miss Zucca, Mr. Garagusi, Mr. Durieux.

Miss Zucca regales her admirers annually with a recital entirely devoted to her own music. That there are many who are interested in it was proved last week by the large and approving audience that filled Æolian Hall for the foregoing program. All the interpreters were artists of attainment; they and the music were received with rapture, without exception. Encores were numerous, and even encores were repeated. Miss Williams sang exquisitely, as she always does, Miss McConnell's rich contralto quality was a joy and Mr. Reimherr re-

vealed not only his vocal skill but diction that is as clear as any we have heard in years. Something of a sensation was little Miss Bender in the set of children's songs. She is a little girl of thirteen, who has been studying with Oscar Saenger, having come to him after studying first by herself from his talking-machine records. The manner in which she did her songs was altogether charming; she had an ovation. The writer was unable to remain to hear Mr. Montesanto, who is said also to have won great success in three Italian and one English song. And, similarly, he was unable to hear the Concerto and Trio.

What he did hear revealed Miss Zucca's strong melodic gift, her ability to essay varying moods, her skill at the piano as an accompanist of outstanding merit. She is very successful in her work and she deserves credit for her unfailing talent and energy. But she could be a finer artist—perhaps a bit less successful in the popular meaning of the word—were she to write music to better poems than she does; for in so doing she would produce finer music. She needs concentration and seriousness, less regard for the vocal effect and the obviously pleasing. That she has the power to achieve bigger things than her present success has brought her is evidenced in such of her songs as "Sundown," "Morning" and "Evening," and some of her earlier piano pieces published abroad.

A. W. K.

John Powell in Wilmington

WILMINGTON, DEL., March 20.—The recital to-night by John Powell served to give lustre to his already high reputation here as a pianist. His audience completely filled the auditorium of the New Century Club, and was most enthusiastic. In introducing his own Sonata "Noble," Mr. Powell made a short speech urging that more attention be paid to the works of the old masters and that the public be not misled by the ornate and too often bizarre creations of the modern school. Mr. Powell's program consisted of the Bach-Busoni Chaconne, three waltzes by Beethoven, his own Sonata "Noble," the Bolero and Polonaise in F Sharp Minor by Chopin, and Liszt's "Tarantella." Constant applause greeted all his numbers. It was largely through the Rev. Dr. Frederick M. Kirkus that the pianist was engaged to play in Wilmington.

T. C. H.

ST. CECILIA CLUB AGAIN TRIUMPHS

St. Cecilia Club, Victor Harris, Conductor. Concert, Evening, April 1, Waldorf-Astoria. Assisting Artists, Walter Greene, Baritone; Bertram Fox, Accompanist; Louis R. Dressler, Organist. The Program:

Prelude "Invocation to St. Cecilia," Victor Harris; Two Paraphrases of Traditional Scotch Songs, "Ae Fond Kiss," "Whistle, My Lad," Deems Taylor; "The Happy Isle" (First Time in America), Granville Bantock; "Morning Hymn," Henschel, "Mandoline," Debussy, "Old King Cole" (First Performance), Cecil Forsyth; "She Rested by the Broken Brook," Coleridge-Taylor, "A Man's Song," Victor Harris, from the Song-Cycle "Maud," "Birds in the High Hall Garden," Somervell, Walter Greene; "Dream-Pedlary," Colin Taylor; "The Unknown" (First Performance), Bruno Huhn; "La Procession," César Franck; "Sigh No More, Ladies," George W. Chadwick; "Clear and Cool," John Pointer; "Time's Garden," A Goring-Thomas, "Dance with a Tambourine" (First Performance), Florence Parr Gere; "Fleur dans un Livre," de Fontenailles, "Chanson Espagnole," Georges, "A Jester's Soliloquy," Campbell-Tipton, Mr. Greene; "The Year's at the Spring," Mrs. H. H. A. Beach.

With the exception of two, we have heard all the St. Cecilia Club's evening concerts during the last eight seasons. We are accordingly well acquainted with the remarkable work that this organization has accomplished under Mr. Harris' guidance.

The astute Mr. Sanborn, writing in the New York *Globe*, recently remarked in reviewing a performance of "Patience," that one finds every

Gilbert & Sullivan opera the greatest as one hears it. Something of the same feeling is ours in attending the St. Cecilia Club concerts. We were certain that we had already heard the club at its best, but last Tuesday evening's singing was a further revelation. A difficult program, rich in novelties—the new Forsyth, Huhn and Gere pieces were written for the club—was delivered with consummate ease, beauty of tonal color and virtuoso technique. It is idle at this late day to speak of details, such as attacks and the like in connection with the St. Cecilians; they have long since perfected the means to the end. To-day they achieve the end with a finish and artistic quality that we have heard from no other women's chorus. The Bantock number, in seven parts, which was sung beautifully, is forbidden fruit to other female voice clubs. Mr. Harris led the entire program from memory and was recalled time after time at the conclusion of the various groups. Praise must be accorded him also for his superb arrangements for the club of the Franck and Goring-Thomas songs. Bruno Huhn's "The Unknown" proved finely effective with organ and piano, and Mrs. Gere's "Dance with a Tambourine" won her a special bow from her place in the choral body. Notable, too, was the Colin Taylor piece and the Chadwick Shakespeare setting, the latter sung inimitably. Messrs. Fox and Dressler performed their duties admirably as usual.

Mr. Greene was encored after both his song groups, doing his best work in the second, in which his singing of the de Fontenailles and Georges songs touched a high plane. He has a baritone voice of fine texture; he sings skilfully, and always with taste.

A. W. K.

Newark, N. J., Applauds War Program Given by Schumann-Heink

NEWARK, N. J., March 31.—The fifth in the series of recitals at the Broad Street Theater, under the local management of Joseph A. Fuerstman, was given by Mme. Schumann-Heink, contralto; Charles Carver, bass, and Frank La Forge, pianist. The program was distinctly a war program, including such songs as Ward-Stephen's "Have You Seen Him in France," "When Two That Loved Are Parted," and "Taps." Mme. Schumann-Heink explained her choice of numbers by saying, "As long as I sing and as long as I live, I shall always remind you of what the boys did for you." There were many encores and the program ended with the "Star-Spangled Banner."

Mr. Carver exhibited a fine voice and a well managed dramatic gift, which found great favor with the audience and brought many recalls. Mr. La Forge made a fine impression, as accompanist, as soloist, and as composer. He played his own Romance and Valse de Concert, and the songs on the program included his "Sanctuary" and "To Our Boys." One of his added numbers was Chopin's Nocturne in F sharp.

P. G.

Musical Sorority to Hold National Convention in Topeka, Kan.

TOPEKA, KAN., April 3.—The national convention of the Sigma Alpha Iota musical sorority will be held here April 24, 25 and 26. All of the National officers of the sorority and the national past presidents, as well as some sixty delegates from chapters in various parts of the country, will be guests of the Washburn Theta chapter and the Topeka alumnae chapter.

The principal feature of the program planned for the convention will be a "national musicale" on the second day of the meeting, given by members from all parts of the country. There will also be luncheons, recitals, receptions and a banquet.

The Sigma Alpha Iota sorority, now sixteen years old, is made up of college women who are specializing in music. Topeka has two national officers of the sorority, Elsie Chapman, national vice-president, and Ethel Grant, national recording secretary.

R. Y.

Blanche Consolvo Given Ovation in Norfolk, Va.

NORFOLK, VA., March 14.—Blanche Consolvo, contralto, was given an ovation at the recent opening of the new Monticello Hotel in this city. This latest structure, built to replace the one burned down a year ago, is owned by Col. Charles H. Consolvo, and in celebration of the event both he and Mrs. Consolvo were made the recipients of many marks of friendship and esteem. Many prominent persons from Maryland and Virginia were present and assisted in the formal opening, and Mrs. Consolvo scored in several vocal numbers.

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Does Financial Aid Further the Composer's Cause?

An Answer to Robert W. Wilkes's Plea for a System of Awards for Our Creative Musicians—Has Patronage in the Past Helped or Harmed the Standing in the Community of Composers To-day?—A Matter for the State, Not the Individual—The Ideal Condition: a Music-craving Community—Fields Open to the Well-equipped Musician

BY BERNARD ROGERS

IN last week's issue of MUSICAL AMERICA Robert W. Wilkes raises anew the question of a system of awards, or pensions, for the American composer. Among many other things, he says: "The system of awards that I have outlined [in a previous article] would simply do for the American composer in a permanent and systematic form the same thing that was done for the great writers of the past through individual and spasmodic efforts. Mr. Wilkes apparently reasons something like this: Bach, Gluck, Handel, Haydn, Beethoven and other immortals had patrons and pensions of one kind or another. They all wrote great music. Ergo, patrons and pensions are excellent, desirable things; give our worthy composers pensions (if not patrons in precisely the accepted sense) and they will, some of them, produce great music. I think this represents his basic argument fairly.

A few young American composers, Mr. Wilkes among them, plainly regard me as a cynical and consistent foe of the

cause they are struggling to advance. It would indeed be strange if they were right in this, for I have been struggling for the last ten years or so to express myself musically, nor have I yet achieved that greyer period of life where cynicism and conservatism usually set in. In short (if I may be pardoned for injecting so much of my personal case and circumstances into the discussion), I stand for the betterment and glory of American music, for the cultural progress of the country in which I was born and raised. So much—and it is very much—I believe Mr. Wilkes and I have in common. Where we differ is in our view as to the best means to foster and bring to full fruition native musical creative thought.

Let us examine Mr. Wilkes's argument. He thinks that the present time cannot show such composers as, for instance, Mozart and Beethoven, because "conditions in the past were distinctly more favorable to the composition of high-class works than they are to-day." Yet "there is just as much incipient genius and talent to-day as there ever was, probably more." This is all very brave and cheery, but what does it

amount to but vapory speculation? Mr. Wilkes may know some incipient Beethoven or embryonic Bach who needs only freedom from worry and from outside demands on his time to descend full-fledged upon a waiting world. If he really does know such a genius I have an idea that poverty and hardship will prove impotent to stunt the divinity's growth.

I have no intention of taking up in detail the several arguments put forth by Mr. Wilkes to prove his case. Whether Beethoven was a "professional" composer, because he could devote all his time to composition, and the American composer is an "amateur," because he can devote only a portion of his time, need not be dwelt upon. Composers are either good or bad. And whether our critics accuse native composers of conscious or unconscious plagiarism is similarly beside the point. The real crux of the matter is this: Did the help extended to many great men by rich admirers enable them to produce more, if not greater, music? And has that system of patronage helped or harmed the standing of the more modern composer? To the first question I reply, Yes. The idea of these sensitive souls receiving "presents" from the titled gentlemen of the day is revolting to me; but I will admit that it helped them and that the world is happier for it. Yet I cannot but think that this practice has done a grave injury to the cause of composition, that it has cheapened that cause in the eyes of later generations. Is a composer the pet of dukes or the protégé of millionaires? Has he less righteous pride than another man because he makes music instead of shoes? The answer lies with him. Certainly I cannot help thinking that anything that smacks of charity—organized or unorganized—or private patronage eventually does the composer's cause a disservice.

Let us go to the roots of this matter. Is the artist a useful, indispensable member of the civilized community? If he is, who owes him a living—the individual or the community? If he isn't, why is he tolerated? The composer does not work solely for kindly disposed, financially favored individuals. No composer worthy of the name ever has. If the creative artist to-day has to struggle and fret to eke out bread, he has no right to expect private individuals to repair his material losses simply because his musical ancestors had to go through that degrading business. This is a question between the composer and the community as a whole. If the community needs him, let it safeguard him. Let it recognize that art is as vital and as necessary in its way to the welfare of the people as shoes or bread loaves. Let the State, in response to popular demand, test all artists and weed out only those who prove thoroughly mediocre and unfitted, meanwhile lending the others sufficient succor to prevent premature decay of their powers. The immediate material aid would not be the most important thing concerned in this question; of prime importance would be the encouragement creative workers would draw from the new attitude of the populace and the State toward their activities. But with such a state of mind existing in the community pensions or awards would automatically lose their *raison d'être*, for composers would no longer find it impossible to realize a livelihood through the practice of their art. It would mean that the great body of the people had found a love of good music; that they were hungry for it;

that it would no longer be regarded as a luxury. The people would buy music. It comes down then to this: If pensions are necessary the burden of underwriting them should be borne by the people as a whole, the State. These pensions should grow from the common conviction that creative artists are indispensable and should be cherished as such. Once that conviction is abroad and exists in fact, necessity for pensions will no longer exist. It is that popular state of mind and that happy condition to which I look forward, and not to a resuscitation of the old evil conditions that have done too much to cheapen the name composer to the masses, with whom the creative artist's salvation rests.

Meanwhile, till that Utopia dawns, what are American composers to do? my critics will rejoine. If, as Mr. Wilkes says, "a man's duty to his family must always be preferred before art, when the composition of serious music means that his loved ones will be brought to starvation"—if that becomes the case it would seem that art must be sacrificed. I may be wrong, but my belief is that desperate cases are certainly the exception rather than the rule. Most composers are versatile and well enough equipped to earn a living by teaching. True, this is virtually the only field open to them, but it's a big field and one that doesn't make exorbitant demands upon their time. As side lines there are conducting, concert-giving, musico-literary work. A good musician, with a fair general education, can do at least one of these.

After all, does a creative worker do more and better work if you place all his time at his disposal and free him wholly from worry? I am inclined to think not. Often, when a man has many things to do and a limited time to do them in, he does them all, and well. On the other hand, when the gods smile always and one day is like another, the same man manages to accomplish amazingly little. This may not be generally true, but I have noted instances of it. It's funny.

By all means, when a musician is in a hole, give him a hand. But don't spread abroad the impression that creative musicians as a body are unable to hew their own way through life without leaning on pensions or rich men. Love American music, buy it, perform it—when it is good music. Hold its name high and make converts for it. The years will co-operate with you to bring in a better day for our composers.

Schumann-Heink Welcomed by Huge Audience in Washington, D. C.

WASHINGTON, D. C., April 4.—Before an audience that exceeded the capacity of the National Theater, T. Arthur Smith presented Mme. Schumann-Heink to Washington. The great contralto was especially dramatic in the more recent heart-songs and ballads of the war. She gave preference to American compositions, including those of Ward-Stephens, La Forge, Chadwick and Carrie Jacobs Bond. She was also heard in "Bolero," Arditi, and "Vitellia" aria Mozart. Mme. Schumann-Heink was assisted by Charles Carver, basso, who has a promising voice, and by Frank La Forge, composer and accompanist, who was heard in a group of his own piano compositions. Before leaving Washington, Mme. Schumann-Heink delighted the men at Walter Reed Hospital with an evening of song. She was given a rousing reception as only our fighting forces can give.

Fanning Champions the Poets

On his present Western tour Cecil Fanning, the gifted baritone, is singing his entire recital in English. In his song groups he is making a specialty of using songs, the poems of which are by well known poets. And the name of the poet is included on his program in parentheses following the title of the song. One of his song groups, in which he is winning great favor, includes Cadman's "The Doe-Skin Blanket," the poem by the baritone himself, and F. W. Vanderpool's "Values," the poem by Jessie Ritzenhouse.

LOUIS PERSINGER

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"Louis Persinger, whom I must continue to call the Ariel of the violin, because of the ineffably tender and elfin quality of his tone, gave a deeply satisfying reading of Mozart's E flat major concerto. There is an elective affinity between his tone and Mozart's style that made the rendition keenly sympathetic and wholly delightful."

Ray C. B. Brown (San Francisco Examiner)
"Louis Persinger has not 'mastered' the Mozart concerto in E flat major. He has assimilated it. The process has been accomplished apparently without a struggle, the spirit of the interpreter meeting that of the composer in intimate understanding and exquisite agreement. No demand for rhapsodical energy in this work of elegant loveliness embarrassed the player, whose tone caressed each curve of the melody from the legato entrance to the animated finish."

Walter Anthony (San Francisco Chronicle)
"Those two characteristics of Louis Persinger's playing that have ever been most impressive, beauty of tone and apt nuance, made of the concerto yesterday a lovely thing. His tonal

beauty was a persistent thing, through even passages that bristled with hazards. It was always pure, always liquid, never dry, never inadequate in volume. He made the adagio, already a poem, a song of the soul. Nor was power or vigor lacking in the dashing figures of the final rondo."

Roy Harrison Danforth (Oakland Tribune)
"We know of no artist before the public today who could give us more enjoyment by interpreting this Mozart concerto than Louis Persinger."
Alfred Metzger (Pacific Coast Musical Review)
"His fluent technique, combined with his rare quality of personal sincerity, endows his playing at all times with clarity and precision, and confers on him as an interpreter that surety and grasp of his subject which make for unified and sustained reading. The Mozart concerto was well adapted to his poetic type of playing, being rich in melodic emotionalism, and conceived with the spontaneous ardor of the instinctive artist."

Willard Huntington Wright (San Fran. Bul.)

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—Boston Transcript
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—New York Musical Courier.

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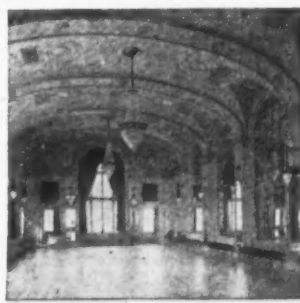
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"THE LEGEND." By Joseph Brell. (New York: Chappell & Co., Ltd.)

The piano-vocal score of this American opera, recently produced at the Metropolitan Opera House, is now available for music-lovers. The edition is a practicable one, the reduction for piano being very playable. The libretto is by Jacques Byrne. There is a dedication on the score to Constance Balfour.

A selection of parts of the opera is issued for piano solo, as is the Intermezzo.

"THE TEMPLE DANCER." By John Adam Hugo, Op. 37. (Bridgeport, Conn.: Published by the Composer.)

Mr. Hugo's one-act opera, to Jutta Bell-Ranske's libretto, is here issued in piano-vocal score. There is much in it that is enjoyable to play on the piano, especially after one has heard the opera performed.

The Romanza, "But One of Thy Jewels," sung in the opera by the Temple Dancer, is published separately for high and medium editions, and the duet, "Thy breath like the waving lotus," for soprano and tenor, is also to be had in sheet form.

"ECHO." By Bruno Huhn. "Row Gently Here." By Paul van Katwyk. (Boston: Boston Music Co.)

In setting to music Christina Rossetti's "Come to Me in the Silence of the Night" Mr. Huhn has been entirely successful. In fact, it is one of the best concert songs that we have seen from his pen in some time. There is fluent melody, variety of mood, as called for by the poem, and a broadly managed climax. Time works changes, indeed; some composers are affected harmonically, others not. Mr. Huhn is of the latter. But time has not left him untouched as to what he is willing to do in his music. For, as we look at this admirable song we see that it begins in F and ends in D Major. Fancy Mr. Huhn ten years ago being willing to do such a then radical thing! High and low keys are issued. There is a dedication to Dr. Harold Koonz, a pupil of the composer.

The van Katwyk song, a very musical version of Thomas Moore's poem, is excellent, though not so excellent as his "My Only Love," reviewed in these columns some months ago. The figure of rowing is nicely indicated in the piano accompaniment and the development of it throughout the song is worthy of much praise. There is a certain repression in the melodic line, which suggests less spontaneity of conception than we have noticed in the other songs of Mr. van Katwyk that we have seen. The song is for a medium voice.

"REPUBLIC OF DESTINY." By William Tully Seeger. (Boston: C. W. Thompson & Co.)

This is a melodious, square-cut anthem of patriotic feeling, for which Mr. Seeger has written both the text and the music. It should prove effective in performance. Editions of it are issued for mixed voices, voices in unison, male voices and for school use.

"THE RETURN." By Arthur Bergh. (New York: G. Ricordi & Co.)

Mr. Bergh, one of the best composers of our land, has sounded the timely note in his song, "The Return," to words by Frank J. Price. It is a song about our boys coming home, subtitled "They Are Here."

Rousing martial rhythm, straightforward melody and a sense of climax make this an admirable composition, one that is less subtle than Mr. Bergh is in his music strictly intended for the concert room. It might be exhibited to composers as a model of what this kind of song ought to be, and it ought to be convincing proof for those who contend that a fine musician cannot write a song of this kind. High and low keys are issued.

"THE FAERY ISLE OF JANJIRA," "Love and Death," "In the Night." By Frederick Jacobi. (New York: G. Schirmer.)

Loud beating of palms at public concerts when bad songs, especially bad American songs, are sung makes us often desolate as to the future of native music. But when we receive a set of songs like these three by Mr. Jacobi our fears are quickly dispelled. This splendid young American, whose gifts are unusual, has done an opus in these three settings of Sarojini Naidu poems that will win him much admiration from cognoscenti.

They are three high voice songs with piano accompaniment, but we feel sure that the composer will orchestrate them. For the orchestral instruments almost indicate themselves as one plays these songs—the use of solo violin, the stopped horns, the shimmering strings in waving triplets, *con sordini*, are all there, and the color touches of harp and celesta. How charming is "The Faery Isle of Janjira," with its waltz-like melody in D major, its subtle harmonies, its adroit workmanship and its natural modernity. There is nothing forced here; there is real originality, coupled with the musical skill to express it convincingly. "Love and Death" is the biggest of the three songs, a warmly felt, impassioned slow movement in G Flat Major, common time, in which two lovers speak alternately. We feel in this song that Mr. Jacobi has in him the stuff of which a good music-drama is made; there is the surge, the sensing of the dramatic moment, the ability to write for the voice as an integral part of the musical web. The third song, "In the Night," is smaller in scheme, a lullaby as tender as Schubert, but vital in its expression. There is a Mahler influence in it, we think, which creeps up here and there very politely.

A superb achievement, these three songs! They could be chosen as among the best of the last few years. Some will find them too difficult, too elaborate in design, but from such singers Mr. Jacobi can hardly expect much. For were they to undertake the study of these songs they would scarcely be ideal interpreters of them. It will take the best singers in our land—and in any land—to sing these songs. When they sing them the songs will be recognized as something that America ought to be very proud of. *Bravo, Frederick Jacobi!*

BANDANNA SKETCHES. "Chant (Nobody knows de trouble I've seen)," "Lament (I'm troubled in mind)," "Slave Song (Many thousand gone)," "Negro Dance (Sometimes I feel like a Motherless Child)." By Clarence Cameron White, Op. 12. "Eili, Eili." Traditional Yiddish Melody. Transcribed by Toscha Seidel. (New York: Carl Fischer.)

We have had Negro spirituals for everything else. Here they are for violin! Mr. White, an accomplished Negro violinist in Boston, has done them in four pieces, which he calls "Bandanna Sketches." His work has been treating the four Negro spirituals, mentioned above as subtitles, for his instrument with piano accompaniment in rather free manner. His writing for the violin is effective, the double-stopping well set; in his piano accompaniments he has harmonized his tunes nicely, without unnecessary difficulty. He has added transitional episodes of his own that are quite in the spirit of the old melodies. There is one exception, namely the opening quick section in D Minor of the "Negro Dance," which strikes us as being much more Hungarian gypsy in character than it is Negro.

The pieces are not taxing technically for the violin; wherever there is a passage of some difficulty Mr. White has written an optional part in easier manner.

Mr. Seidel's transcription for violin with piano accompaniment of the "Eili, Eili" affair, introduced here by Sophie Braslau, Rosa Raisa and Alma Gluck, renders us almost without the ability to make comment. We can conceive of nothing less in the spirit of the piece than his notation of it. The piece is in 6/8 time. Mr. Seidel, not 3/4. There is a splendid harmonization of it by Kurt Schindler and another by William Arms Fisher, both published. As for the part-writing in the piano accompaniment, where could one find more undeniable proof that Mr. Seidel is a concert violinist of parts? That being the case he should have left it to one of his colleagues, say Mr. Zimbalist, to do the transcription.

"THINK, LOVE, OF ME." By Frank H. Grey. (Cleveland: Sam Fox Pub. Co.)

Frank H. Grey, who is making a reputation in the song field, seems to have written a song of universal appeal in his "Think, Love, of Me." It is a song related in style to "Somewhere a Voice Is Calling" and "The Sunshine of Your Smile." It is exceedingly simple to sing and play; in short a song for all the people, as all can sing it; it is entirely free from any intricacies. Mr. Grey has written the words himself, which are full of human interest and lyric quality. The song is issued in keys to suit all voices.

"O MIO BABBINO CARO." From "Gianni Schicchi." By Giacomo Puccini. (New York: G. Ricordi & Co.)

The publishers of the most popular of living operatic composers have very wisely issued the "hit" of "Gianni Schicchi" in sheet form. This attractive little aria was immediately taken to its heart by the public on Dec. 15 last at the first performance of the opera. Florence Easton sang it and was obliged to repeat it in response to the applause. Since then it has appeared on the concert programs of a number of artists of the Metropolitan Opera Company, among them Marie Sundelius and Marie Tiffany. It is a brief, very melodious aria, not unduly difficult to sing and will take its place among the Puccini arias in the repertoire. Editions appear for high voice (as it occurs in the score of the opera) and a transposed edition for low voice.

"BROWN BIRDEEN." By A. Buzzi-Peccia. (Boston: Oliver Ditson Co.)

Introduced at her Carnegie Hall, New York, recital last fall by Mabel Garrison, this song, a setting of Fiona Macleod, is a graceful, cheery melodic bit that audiences will enjoy and singers the same. It is not in Maestro Buzzi-Peccia's subtle manner as are his "Sweet Suffolk Owl" and "In the Flower Garden," but rather in a franker, natural style. High and medium keys are published. The song is dedicated to Miss Garrison.

"ON THE TRAIL." By Mabel W. Daniels. (Boston: Oliver Ditson Co.)

This is the official marching song of the Girl Scouts of America, and was chosen last autumn by a committee of judges, comprising Mrs. H. H. A. Beach, Harriet Ware, Gena Branscombe, Fay Foster and Margaret Ruthven Lang. The

competition was conducted for the Girl Scouts of America by the Musical Alliance of the United States. Miss Daniels's song won the approval of the judges at once. It is a good, melodic marching song, simple and direct, and is precisely the song that was needed for this worthy organization. The text is a good one by Abbie Farwell Brown. There is a dedication "To Mrs. Juliette Low, President and Founder of the Girl Scouts of America." The composition is published in this edition as a song for medium voice, with girl's chorus *ad lib.* It is also issued as a march and one-step for piano solo, and as a march for band. A.W.K.

"SONG OF VICTORY." By Louis Adolphe Coerne, Op. 125. (Boston: Oliver Ditson Co.)

This twenty-minute cantata has much to recommend it both as regards content and its disposition. The five verse sections by Edward M. Chapman, "The High Refrain," for chorus; "Glad News," solo for mezzo or baritone; "The Ships," again for chorus; "For Home and Motherland," another solo for medium voice, and the concluding chorus, "Westward Ho!" have supplied an excellent foundation for the composer's musical working-out. Mr. Coerne has written ten other good choral works, he has musicianship and practical knowledge and uses them to advantage in securing contrast of color, mood and movement in the five parts which make up the work. The second solo, "For Home and Motherland," is especially effective, and the whole score has a timely quality which in addition to its own real musical attractiveness should secure its frequent performance now that our regiments and divisions are returning in triumph to their home shores where, to quote the text, "The home folk wait with outstretched hand." The consistent thematic development, the swinging rhythms suggested by the text content, the smooth voice-leading of the parts, all justify the prevision which has led its publishers to put forth the "Song of Victory" in two separate editions, respectively for mixed and for female voices. F.H.M.

"LA VIE." By Florence Parr Gere. (New York: Huntzinger and Dilworth.) "A New World Is Born." By Florence Parr Gere. (New York: G. Schirmer.)

Mrs. Gere's brief song, "La Vie," the poem by Celeste Wilbur, is dedicated to Mary Jordan, who has been singing it in her concerts this season. It is a simple melodic song, with a modernistic touch in the accompaniment, a song that will be a useful recital number for many singers, as high and low keys are published.

It was Mme. Namara who introduced "A New World Is Born" at her New York recital last fall, where it had a most favorable reception from the audience. Mrs. Gere has written the words as well as the music, which is informed with a vital, pulsing quality, strong melodic accent and vocal effectiveness. This song is also issued in high and low editions.

"CHRIST, THE LORD, IS RIS'N TODAY." By C. Harold Lowden. (Philadelphia: Heidelberg Press.)

This is a very good and melodious anthem for Easter for mixed voices with organ accompaniment. Mr. Lowden knows how to get sonorous effects with simple means; there are brief incidental solos for soprano and alto, and also a page in which these two solo voices join in a duet. Very striking is the writing in unison for the voices after the interlude on Page 8; Mr. Lowden's conception of the trumpet figure in the accompaniment ought to be remarkably effective.

"VICTORIOUS SONS OF AMERICA." By Grace Hamilton Morrey. (Cincinnati: Willis Music Co.)

Here is a bright, martial "after the war" song! The composer is responsible for both the text and the music. There is a good swing to the latter, and a strong refrain. The refrain recalls Giodani's famous "Caro mio ben."

HUMORESQUE, RIGAUDON. By Leopold Godowsky. (New York: Carl Fischer.)

These two charming pieces are versions for piano solo of two items from the celebrated pianist's four-hand piano "Miniatures," published last autumn. In making the solo editions Mr. Godowsky has done brilliantly and the result is something that will appeal to concert players everywhere. The Humoresque is dedicated to Alexander Lambert. A. W. K.

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DETROIT, April 3.—The Chamber Music Society presented the Trio de Lutèce in its annual Detroit concert on the evening of March 24, at the Hotel Pontchartrain, before an audience which occupied every chair in the auditorium. The applause was so vigorous and prolonged that the program had to be doubled in length. The first offering of the Trio was the Second Concert in G by Jean-Philippe Rameau; a "Menuet" of Georges Valensin, a Saint-Saëns "Pavane" and "Dorienne" by Jules Mouquet made a delightful second group full of variety. Debussy's "Children's Corner" brought the program to a happy close.

George Barrère once more demonstrated his virtuosity as a flautist in a Cantabile and Presto by George Enesco. He won an ovation of no mean proportions and added an exquisitely played Chopin Valse. Paul Kéfer, cellist, contributed an Intermezzo by Edouard Lalo, in which he exhibited a well-developed technique, an even, resonant tone and a keen sense of the artistic. Carlos Salzedo proved his versatility by appearing as harp soloist, piano accompanist and composer, and in all three rôles he triumphed. Three pentametric preludes, "Quietude," "Irridescence" and "Whirlwind," were his numbers. A guest of the Society on this occasion was Myrna Sharlow, soprano of the Chicago Opera Association. On Sunday afternoon, March 23, the Society had presented the Trio de Lutèce at the Detroit Art Museum in a concert which was free to the public. On Tuesday afternoon, March 25, it presented the Trio at the Central High School in a concert free to public school pupils.

Big Audience for Elman

It is seldom that an artist is able to draw two vast Detroit audiences in one season, yet such was the achievement which Mischa Elman put to his credit when he played to a large gathering at Arcadia Auditorium on the evening of March 25 after a recent appearance at the Arena. Mr. Elman was engaged as substitute for Muratore, and that he proved highly satisfactory was proved by the volume of applause with which each number was rewarded. He was in rare form and invested his playing with personality and a high regard for artistic values. The Mendelssohn Concerto in E Minor displayed the many phases of Mr. Elman's musicianship, while the "Faust" Fantasia of Wieniawski gave prominence to his phenomenal technique. The most interesting portion of the program contained "Intrada," Desplanes-Nachez, magnificently performed; the Auer arrangement of Beethoven's "Turkish March," Rachmaninoff's "Serenade," arranged by Elman himself, and a Francoeur-Kreisler "Sicilienne et Rigaudon." This group, as well as the "Gypsy Airs" of Sarasate, which closed the program, evoked tremendous outbursts of enthusiasm, which only ceased when Mr. Elman added "Orientale," "Ave Maria" and seven or eight other extras. The accompaniments of Joseph Bonime were a source of strength to the artist and joy to the audience, for, while they supported, they never obtruded.

The Symphony Concert

Following his established policy of advancing the cause of the American composer, Ossip Gabilowitsch introduced another native work at the concert given by the Detroit Symphony Orchestra at Arcadia Auditorium on March 27. The number was "Russians," a song-cycle from the pen of Daniel Gregory Mason and, as on the occasion of its only previous performance, in Chicago, Reinald Werrenrath was chosen as its interpreter. From the opening notes of "A Drunkard" through the closing bars of "A Prophet," "Russians" was intensely interesting, though what proportion of that interest was due to the cycle itself and what to

the magnificent artistry with which it was presented is a matter of conjecture. Mr. Werrenrath seemed the living embodiment of each of the characters portrayed, the drunkard, the concertina-player, the revolutionary, the boy, and the prophet. An overwhelming ovation recalled him again and again to the stage. That the cycle met with popular favor was an assured fact, to judge from the spontaneous applause which greeted Mr. Mason when he appeared with Mr. Gabilowitsch at the close of the number. Mr. Werrenrath also sang the "Vision Fugitive" from Massenet's "Hérodiade" in his customary polished style. The symphony was the B Flat Major ("Spring") of Schumann, and in its presentation Mr. Gabilowitsch drew liberally on all his many resources, with the result that it was a supreme artistic achievement. The orchestra was at its best, particularly in the *Andante*, and both the leader and his men were heartily applauded. The Brahms "Variations on a Theme by Haydn" proved a satisfactory vehicle for displaying the high degree of technical excellence which the Detroit band has acquired since the advent of Ossip Gabilowitsch in this city.

Several features of special interest marked the special "Pop" program given on Sunday afternoon, March 30, at Arcadia Auditorium, in conjunction with

the Orpheus and Madrigal Clubs. Music-lovers had their first opportunity of greeting Julius Sturm (Mr. Gabilowitsch's assistant) as an orchestral conductor, and of hearing "The Blessed Damozel" of Debussy and Franck's setting of the Hundred and Fiftieth Psalm. Mr. Sturm led the orchestra through the "Mignon" Overture, two movements of Charpentier's "Impressions d'Italie" and the second Hungarian Rhapsody of Liszt with artistic discretion and authority and made a decidedly favorable impression. Charles Frederic Morse is a choral director of established reputation, and his widespread popularity was evidenced in the vociferous applause which greeted his entrance. The Orpheus Club, a chorus of men's voices, sang MacDowell's "From the Sea" and "Suomi's Song" by Mair à capella, and again demonstrated the high quality of musicianship which prevails in its ranks and the unusual skill with which Mr. Morse has developed the material at hand. The Debussy number called into service the Madrigal Club, composed entirely of women, and the orchestra, both under the direction of Mr. Morse. Mrs. Frederick W. Brown sang the soprano part of the *Damozel*, and Mrs. Viola Geist Scully interpreted the contralto rôle of the *Narrator*. The concert closed with the Franck composition, in which both the clubs and the orchestra participated.

The last morning concert of the Tuesday Musicale occurred at the Hotel Statler on April 1. Following Mrs. Frederic B. Stevens's paper on Debussy, Mrs. Jeannette Van der Velpen-Reaume played three of his piano compositions, "Danseuses des Delphes," "Reverie" and "Jardin sous la Pluie." Mrs. Marshall Pease, contralto, sang two Debussy songs, "Il pleure dans mon cœur" and "Mandoline." Mrs. Chester L. Forman sang three soprano solos, "Chanson Revel" by Pesse, Crist's "C'est mon ami" and Weckerlin's "Menuet de Martini." The program closed with a Chopin Berceuse and the Polonaise Militaire, played by Mrs. Daniel Wells. Mrs. Mitchell and Mrs. Mumford acted as accompanists. M. McD.

Philadelphia Society Hears Lecture by Editor Henderson

PHILADELPHIA, April 4.—The Philharmonic Society gave its second meeting of a series of four last evening at the Shubert Theater. The meeting took the form of a musically illustrated lecture on "The Orchestra," delivered with much success by William J. Henderson, the music critic of the New York Sun. Solos were given by John K. Witzemann, violin; Alfred Lennartz, cello; Anton Horner, horn; Paul Caillet, clarinet, and others. Marie Stone Langston contributed a group of excellently sung songs. Mrs. Mary Miller Mount, of the Matinee Musical Club and other musical activities, gave very satisfying accompaniments. W. R. M.

Oscar Saenger Presents Artist Pupils at Musicale Tea

Oscar Saenger gave the third of his musicale-teas of the season at his studio on March 18. Artist-pupils of the well-known vocal teacher participated in a well-chosen program, and those who contributed to the enjoyable occasion were Lila Robeson, contralto of the Metropolitan Opera Company, Alma Wagner, coloratura soprano; Ruth Bender, child soprano; Johann Van Bommel, baritone of the Royal Opera at Hague. Helen Chase-Bulgin made an admirable accompanist, and the hostesses for the afternoon were Lillian Kemble Cooper and Mrs. George Baehr.

Metropolitan Stars Sing Reddick Song

William Reddick's new song, "Two Loves," a setting of Charles Hanson Towne's poem, has aroused much interest among prominent singers and has already appeared on the programs of Giuseppe De Luca, Alice Nielsen, Charles Harrison, Martha Atwood, Marie Morrisey, May Peterson, Barbara Maurel, Rafaelo Diaz and Paul Althouse. The list is notable through its inclusion of Miss Peterson and Messrs. Althouse, Diaz and De Luca, all four Metropolitan Opera Company artists.

Maud Powell and Local Chorus Give Portland Fine Concerts

Charles Swenson Leads the Columbia Singing Club with Theo Karle as Soloist—Festivals Have Left Deficit in Their Train

PORTLAND, ORE., April 4.—At the concert given by Maud Powell, at the Hellig Theater on the evening of March 26 under the management of the Ellison-White Musical Bureau, a delighted audience showed its appreciation by tumultuous applause and the presentation of many flowers.

The principal number on the program was a Sonata in G major by John Alden Carpenter. A scherzo, "To Marguerite," by Grasse, was specially pleasing, and the enjoyment of the selection was increased by the explanation which the artist gave of the romantic circumstances under which the number was composed. "May Night," Palmgren-Powell, was enchanting. The Spanish Dance No. 8 of Sarasate, was played with fire and brilliancy. The last numbers on the program were "Song of India," Rimsky-Korsakoff, and "Dance of the Imps," Bazzini. Extra numbers were "Sonata," Nardini. "I Would I Were a Bird," Chopin; "Serenade Espagnole," Chaminade-Kreisler, and a fantasia on American national songs.

Mme. Powell had an excellent accompanist in Axel Skjerne. He gave a group of three solos, "Danse Nègre," Cyril Scott; "Crystal Spring" William Mason, and "Punchinello," Rachmaninoff. For an encore he played the Grieg "Papillon." Mr. Skjerne's playing showed good taste and a fine musical touch.

A Fine Choral Concert

One of the most successful concerts Portland has ever had was that given on the evening of March 28 at the Public Auditorium, by the Columbia Singing Club, a body of forty male voices, under the leadership of Charles Swenson.

This is the second concert given by the organization, and the remarkable improvement shown on Friday night was a surprise to all. This Scandinavian society with the patriotic name, set a new standard for itself, and it will be difficult to surpass Friday night's performance.

Charles Swenson, the director, who is

also a composer of decided merit, has developed a chorus which would be hard to match in the Northwest. While all the choral numbers were splendidly sung (and they were all sung without accompaniment), especially delightful proved "Slumber, Dearest," by A. J. Ahlstrom, and "Rose-



Charles Swenson, Conductor of Portland Singing Club

bud," by Mr. Swenson. "Landsighting," Grieg, was a great chorus in which the solo part was effectively sung by J. E. Wallin. The other choral numbers were "Merry Musicians," Riccius; "Transcription," Mr. Swenson; "The Storm" Turner, and an excellent interpretation of "Fredman's Epistel," Soderman-Bellman.

Theo Karle, tenor, who was the soloist, was in splendid voice and captivated the audience. In "Che gelida manina," from "La Bohème," Puccini, his high notes

were sung with ease and clarity. "Twilight," by Katherine Glen, was sung with exquisite delicacy. His diction, too, is perfect, and the 1800 persons who heard him recalled him to the stage many times. His programmed songs were "Vermeland," Lewerth; "Twilight," Glen; "By the Pool at the Third Rosses," Burleigh; "Che gelida manina," Puccini; "Dutch Garden," Loomis; "Expectancy," Stickles, and "The Joy of Man," Watts. The piano accompanists were Clyde Lehman and William C. McCulloch. Ralph W. Hoyt presided at the big organ.

The second public recital of the Christensen String Quartet was given at Christensen's Hall on the afternoon of March 30. The following program was given: Quartet, Op. 18, No. 4, C Minor, Beethoven; "Canzonetta," Op. 35, Godard; *Lento* from Quartet in F Major, Dvorak; "Berceuse," Op. 15 No. 5, Robert, and Quintet No. 9, Mozart.

Mrs. Maurice William Seitz gave a concert in the Little Theater on the evening of March 31. The program was constituted of piano solos, "Air et Rigaudon," MacDowell; "The Tide," Marion Bauer; "The White Peacock," Charles T. Griffes, and "Little Dancer," John Alden Carpenter; songs, "The Fiery Dawn," "Little Dutch Garden," "My Thought of You," "A Desert Night," "Mr. Rain," Mrs. Seitz; piano solos, Concert Etude, Poldini; "La Fille aux Cheveux de Lin," Debussy; "Poissons d'Or," Debussy; "Orientale," "Amani," Polonaise, Paderewski; songs, "Daisies in the Rain," "Bird Songs," "Swallows," "Nightingales," "Yellow Warblers," "The Thrush," "Oriole" and "The Linnet," Mrs. Seitz.

Nine hundred dollars must be raised to pay all outstanding bills of musical festivals which have been held in the public auditoriums by the Portland Music Festival Association. The Musicians' Club is endeavoring to secure subscriptions and donations to make up this amount. The following associations, clubs and societies have been appealed to for help by a committee appointed by the Musicians' Club: MacDowell Club, Portland Operatic Association, Apollo Club, Orpheus Club, Monday Musical Club, Portland Symphony Orchestra, New England Conservatory of Music Club, Musicians' Mutual Association, Swiss Singing Society, Swedish Singing Society, German Singing Society, Norwegian Singing Society, State Music Teachers' Association, Reed College Chorus and the Oregon Chapter of the American Guild of Organists.

Harold C. Bayley has been made concertmaster for the production of "L'Elisir d'Amore" which is being prepared by the Portland Opera Association for presentation on April 24. N. J. C.

PEACE GIVES STRONG IMPETUS TO LONDON'S MUSICAL SEASON

Sir Thomas Beecham to Open Six Weeks' Opera Engagement at Drury Lane—Season at Covent Garden to Follow—Woking Festival Concert Presents British Workers in All-native Program—Clara Butt and Kennerly Rumford Give Recital with Military Bands—Chamber Music Societies Heard

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, March 17, 1919.

CONCERTS of late have been numerous and good, but even so, the critic's work, as compared to what it was in ante-bellum times, is easy. There were often, then, upward of fifty concerts and recitals every week for two or three months. Last week there were twenty-eight, and of these eight were on Saturday and seven on Sunday, that is, in the strictly metropolitan area. It will be interesting to see if the season brings a big increase.

That there is to be a season, and an important season, is evident from the fact that on March 19 Sir Thomas Beecham will open a six weeks' engagement of his operatic forces at Drury Lane. The first night will be devoted to "The Boatswain's Mate," by Dr. Ethel Smyth, with Rosina Buckman, Alfred Heather and Frederick Ralalow in the leading parts, to be followed by "Coq d'Or," with Sylvia Nelis and Foster Richardson as the *Queen* and *King*; and on the following nights of the initial week, "Boris Godounoff," "The Marriage of Figaro," "La Bohème" and "Aida" will be given. By this season we are led up to that of grand opera in Covent Garden, when it is hoped that some English operas may be heard as well as operas of foreign origin given in English.

The Woking Festival Concert of all British works and workers, and Sir Charles Villiers Stanford's new piano concerto, brilliantly played by Herbert Fryer, have been among recent notable events. The event of the week just past was the concert given on Saturday in the Albert Hall by Clara Butt and her husband, Kennerly Rumford, lately mustered out of the service, who appeared with the massed bands of the Coldstream, Irish and Welsh Guards. All seats had been sold some days in advance. No one has given her services to the nation more generously than Mme. Butt. She has handed over £73,000 to the Red Cross.

She has never sung better than she did on this occasion, her magnificent voice ringing out over the accompaniment of the bands. Splendid interpretations of Laurence Kellie's "Now Will I Sing to God," three of Sir Edward Elgar's "Sea Pictures," and Edward German's "Have You News of My Boy Jack?" were given. Kennerly Rumford also sang well and seems to have gained in tone. His delivery of Arthur Somervell's "Once at the Angelus" was very impressive. The bands were under the batons of Major Mackenzie Rogan, C. H. Hassell and Andrew Harris.

The Queen's Hall was also filled by an excellent Chappell Ballad Concert, with such artists as D'Alvarez, Ben Davis, Carmen Hill, Fraser Gange, Herbert Eisdell, Benno Moiseiwitsch and Margaret Cooper. Carmen Hill introduced three charming new songs, "Lad's Love," by Conningsby Clarke, "Lavender Dreams," by the same composer, and "The Road of Looking Forward," by Herman Lohr.

At the Wigmore Hall Vladimir Cernikoff gave a piano recital at which he presented a varied program with his usual brilliance, though he seems to have developed his emphatic style of delivery to an almost deafening extent.

At a fourth and last concert before Easter, given in the Central Hall, Westminster, George Parker, Harry Barratt, Frederick Henry and Frederick Stewart gave a fine interpretation of Elgar's "Fringes of the Fleet." A new version of Stanford's "A Carol of Bells" was introduced and well sung by Seymour Dossor. Other singers were Olga Haley, Rene Maxwell, Marian Beeley, Elsie Cochrane and William Fisher; the violinist was Margaret Fairless and the pianist William Murdoch, with J. A. Meale at the organ. In almost every case the composer appeared as accompanist.

Aeolian Hall was packed to overflowing when Mrs. Marjorie Kennedy Fraser and

her daughter Patuffa gave their second recital of "Songs of the Hebrides," at which they were assisted by Vladimir Rosing. The program selected seemed even more interesting than usual. Rosing made a great success in his singing of these Scottish folksongs.

The Festival concert given at the Great Hall, Woking, was one of the best, and must have yielded most gratifying results to its promoters, H. Scott-Baker and Patrick H. White, as well as proving a thorough artistic success, which put another feather in the cap of native musical effort. Herbert Fryer was the pianist, and introduced Stanford's fine Concerto in C Minor, originally given at the Norfolk Festival in America in 1915 and played at the Bournemouth Winter Gardens in 1917. It is a virile and robust work, always genial, brilliant and pleasing. The Irish Rhapsody in D Minor, the Solemn March and Heroic Epilogue, "Verdun," by the same composer, were also played, and Frederick Ralalow sang his fine "Songs of the Sea."

The London Trio gave an admirable chamber music concert in Aeolian Hall, last Tuesday. Very fine were the performances of the D Minor Trio of Schumann and F Minor of Arensky. The solo violinist was Albert Sammons.

In Wigmore Hall Michael Doré, a Russian violinist, making his first appearance in London, displayed a magnificent tone, remarkable finger-skill and the highest technical cultivation, without sacrifice of expression and poetic feeling.

Three Pianists

In the evening there were three piano recitals, one by Dorothy Howell, in Aeolian Hall, another by Lonie Basche, in Wigmore Hall, and a third by Winifred Purnell. Miss Howell appeared as composer as well as performer, and her five "Studies" were loudly applauded, as well as her fresh and brilliant "Humoresque." Lonie Basche, who has hitherto been known as an accompanist, revealed

herself as a player of great resource and wonderful technique.

Winifred Purnell, an Australian pianist who has been heard at the Promenade Concerts, is a fine player, with expression and execution of the highest order.

On Monday evening the violinist, Sascha Lasserson, gave a recital in Wigmore Hall, at which he was joined by Lonie Basche for a very clear and excellent interpretation of the Kreutzer Sonata, which was followed by Mendelssohn's violin concerto, given with beautiful tone and sure technique.

It is not often that chamber music concerts, and those of the highest standard, are given by sisters; yet Beatrice, Margaret and May Harrison are always before us, always welcome and even able to fill the house. Beatrice Harrison, the cellist, gave a fine concert in Wigmore Hall on Thursday, with a well-chosen and executed program, which included the Veracini Sonata in E Major and Schubert's posthumous Sonata, and also introduced to London an important new Sonata by Dr. M. Esposito, the Dublin professor, an attractive, interesting and most musicianly work that promises to be popular. May and Margaret played the Bach Concerto in D Minor for two violins, with Hamilton Harty at the piano.

The American Y. M. C. A. has just deputized Elsie Illingworth to take the first British professional concert-party over to France and Germany to entertain the American forces exclusively. This is the same party which has toured the British Isles for so long and with such success. They leave London on March 24 for a period of three months. It is Miss Illingworth's intention, after entertaining Americans in England, Scotland and Ireland, and now further afield in France and Germany, to follow up this work with an autumn and winter Chautauqua tour in the States, so that she will have entertained Americans in America, too.

HELEN THIMM.

GANZ AND LAZZARI IN OHIO

Columbus Audience Hails Two Artists in Recital—Club Ends Season

COLUMBUS, OHIO, April 3.—Tuesday evening brought a joint recital by Carolina Lazzari, contralto, and Rudolph Ganz, pianist. It was the singer's first appearance here, but the pianist has already a fine following in Columbus, which warmly welcomes him when he honors us with a visit.

Mme. Lazzari has a luscious voice, and chooses her songs as much for her audience as for herself, taking care to have quite a number of songs which are already known, a practice artists would do well to follow. Mme. Lazzari was fortunate in her choice of many numbers which had already found favor with the public. Her vocal style leaves little to be desired, and Mme. Lazzari will be warmly welcomed when she returns to Columbus.

Ganz plays with incomparable sanity, and dignifies his playing by sincere and authoritative interpretations. Mr. Ganz also shone brightly as an interesting composer, both songs and piano pieces placing him easily among the best of the present-day music writers. Grainger Carpenter, La Forge, MacDowell, Gertrude Ross, Walter Kramer and others were among the American composers whose works were on this splendid program.

Isaac Van Grove at the piano for Mme. Lazzari's songs, gave musical and harmonious support to the singer.

The last matinee concert of the season in the Women's Music Club series was given in Elks' Hall Tuesday afternoon.

The house was well filled, and the program one of unusual interest and enjoyment. The singers were Lillian Miller, soprano; Mrs. Charles Brashear, and Alice Laughridge, soprano; the violinist: Mabel Dunn Hopkins; the pianists: Marie Hertinstein, Dorothy Mills and Mrs. Arthur Collmer.

The opening number was the concert piece by Weber, played by the Misses Hertinstein and Mills brilliantly. Miss

Hertinstein also closed the program with a well chosen group which included numbers by these modern composers: Rachmaninoff, Cyril Scott, Friedman, Sgambati and Paderewski.

ELLA MAY SMITH.

ISOLDE MENGES IN OTTAWA

Young Violinist Draws Large Audience—Chamberlain Also Plays

OTTAWA, CAN., April 4.—Two violin recitals of great merit have charmed music lovers at one week's interval. Isolde Menges, who appeared at the Russell Theater on April 3, is an artist of return engagements, for at this, her third concert here in two years, she drew one of the largest audiences which has attended a recital in a long time. Her program was interesting and she interpreted every number with feeling and profound insight. Eileen Beattie gave fine support at the piano.

On March 27 Albert Chamberlain, of Montreal, was heard at the Morning Musicales in a fine and varied program which served admirably to set off his remarkable gift of interpretation and distinguished style. He was assisted by Berthe Quevillon, a promising young soprano, pupil of Mrs. Morin-Dansereau.

A. T.

Henri Scott to Appear as "Ramfis" on Final Metropolitan Night

Henri Scott, the basso, is scheduled to appear at the last performance of the Metropolitan opera season in "Aida." He will be heard as *Ramfis*, with Enrico Caruso as *Rhadames*.

Léon Rothier Under Charlton Banner

Léon Rothier, French basso of the Metropolitan Opera, has recently come under the management of Loudon Charlton. This marks Mr. Rothier's tenth season in America. Mr. Rothier will sing his popular rôles this summer at Ravinia Park, Chicago.

SEATTLE APPLAUDS CASALS AND POWELL

Virtuosi Compel Admiration in Recitals—City's Own Artists Heard

SEATTLE, WASH., March 27.—The recital of Pablo Casals at the Masonic Temple last Wednesday evening was an event of wonder and beauty. For his first appearance in this city the artist played a program compelling in interest throughout. A Sonata by Handel, Saint-Saëns's A Minor Concerto, Bach's C Major Concerto, and a group of pieces by Hure, Fauré, and Popper, were given with poetic insight and breadth while the artist's technical skill was a matter approximating perfection. A well-filled house recalled the soloist repeatedly and several encores were given. George Stewart McManus, a former Seattle boy, accompanied artistically and accurately, and was given a goodly share of applause for his work. The recital was also another achievement for Mrs. John M. Spargur, the local manager, who is bringing us splendid events this season.

Maud Powell played a return engagement Sunday afternoon much to the delight of those who were unable to obtain seats for her recital the week before. The audience was made up largely of students who received the benefit of an inspiring informal talk by Mme. Powell in which she urged upon them "courage, concentration and regular hours of daily work." Her chief numbers were de Bériot's "Allegro Maestoso," from Concerto No. 7; two movements from John Alden Carpenter's G Major Sonata, and Vieuxtemps' "Polonaise." Axel Skjorne again proved himself a highly efficient accompanist.

The many friends of George Stewart McManus had an opportunity of hearing him as soloist at the Twilight Musicales given at the New Washington Hotel, Sunday afternoon. He gave a Chopin group, Liadoff's "Barcarolle," and a Schumann "Novelette," displaying a clean-cut technique and a fine variety in shading. With Marjorie Miller, violinist, he gave a reading of the Grieg G Minor Sonata. Miss Miller also contributed a group of solos charmingly done.

John J. Blackmore, pianist, repeated the program recently given by him at the Ladies' Musical Club, for the Sunset Club on Friday afternoon. He was assisted as on the previous occasion by Mrs. Romain Jansen, soprano.

The works of two American composers were featured at the last active members' meeting of the Ladies' Musical Club. Mrs. H. H. A. Beach's "Make Me a Song," and "Ah, Love But a Day," were sung by Mrs. Carl Hoblitzel, soprano, and the same composer's "Lotus Isles," and "Far Away," given by Clare E. Farnsworth. Elizabeth Sander Lilly, pianist, played Henry Hadley's Scherzino and Capriccioso.

C. P.

Connecticut Teachers Elect Officers at Hartford Convention

HARTFORD, CONN., April 3.—The annual meeting of the Connecticut Music Teachers' Association was held in the Center Church Parish House, Hartford, on April 2. At the morning session the following officers were elected for the ensuing year: President, Mariette N. Fitch, Rockville; vice-president, Lillian Bissell, Hartford; secretary, Mabel Wainwright, treasurer, Elsie Dresser, Hartford. A letter of greeting from the Texas Music Teachers' Association was read by the Secretary. The Association voted to contribute \$10 to the American fund for disabled musicians in France. Following the business meeting a discussion of "Modern Teaching Methods," led by Mrs. W. T. Price and Miss Dresser, proved of much interest to teachers present. The speaker at the afternoon session was James S. Stevens, of Hartford, who gave an interesting talk on "Community Singing."

T.E.C.

Fritz Kreisler Among Artists Engaged by Stransky for Next Season

The Philharmonic Society of New York announces for next season its series of twelve Thursday evenings, sixteen Friday afternoons, twelve Sunday afternoons and four Saturday evenings in Carnegie Hall, as well as five Brooklyn Sunday afternoons at the Academy of Music. Among the assisting artists already engaged by the Society for its concerts appear the names of Jascha Heifetz, Fritz Kreisler, Margaret Mahzenauer, Sergei Rachmaninoff and Percy Grainger.

Taking New York's Musical Temperature Mr. Covill's Work

Supervisor of Lectures Investigates Audiences' Response to Various Numbers—What to Taboo on a Program—"Average Audience Enjoys Music"

TAKING the musical temperature of New York and calculating to a nicety, the tastes of the average audience has been the work of W. M. Covill and his brother, James B., both supervisors of concerts with the People's Music League of the People's Institute of New York.

For some five years, before audiences numbering several hundred thousand persons, Mr. Covill and his brother have been investigating the types of music which the average audience enjoys, the kinds which it rejects and what works are accepted with especial favor. A decided method was pursued in the work; with a maximum of 100 per cent, each number given by an artist was accredited some per cent, according to its reception by the audience, 50 per cent being the normal. The results of this work are soon to be issued in book form, and it is expected that the work will be of vital help in the make up of programs.

"Our work has brought us into contact with every type of audience, for the concerts which the People's Institute has given were held in all kinds of neighborhoods and before all manners of auditors. We heard many of the same works over and over again, and we were able to come to some definite conclusion about most of them," said Mr. Covill.

"There are certain types of music which the popular audience will not accept, unless it is carried over by a very great artist, or if it is placed between more acceptable works. Such proved to be the case with a certain concerto. On the other hand, there are works which never fail and which invariably will arouse the audience; such a number as the "Kol Nidrei" persistently carried the hearers with it and always gained from us the highest of averages. Another type

of music which is generally to be tabooed with the average audience is the imitative song—wherein the artist must imitate some familiar sound—a well-known "Cuckoo Song" is in this class and invariably failed because of this.

"Innumerable classifications can be made and we are just now compiling the



W. M. Covill, Supervisor of Concerts, People's Music League

results. But this impression has risen above the success of individual numbers. The average audience wants to hear music, provided the music is chosen with discretion, and given an audience and the proper program any artists adequately equipped can rouse enthusiasm. It is my personal opinion that concerts could be given each noon in our city parks with

great success, of course, with the right choice of music.

"Some of our work has also been done with children, to interest whom the choice of program must be exceptionally careful. Young audiences, for instance, bar all romantic songs, and absolutely refuse to hear them. Songs in which they can join are the favorite, although in truth they applaud loudly almost all the numbers they hear.

"In encores the recitalist should also be careful. A very good policy is to repeat the number which is applauded. In this way the artist becomes somewhat impersonal—granting the success rather to the composition than to himself, and incidentally making an excellent impression. It is a good idea not to give too many encores, and the artist who leaves an audience wishing for more generally is well able to attract a large assemblage at his next appearance.

"The results of our investigations will soon appear, and I believe that they will prove very helpful to the artist in his dealings with the audience. Tabulated according to the work, those making up programs will be able to see what songs have met with success elsewhere, and how the average public enjoys the particular work. Moreover, by given unfamiliar works between numbers of great popularity the musician may still achieve much success and incidentally educate his audiences and familiarize them with other classics."

F. R. G.

EVENTS IN ROCHESTER

Musicians' Club Honors Eastman—Chamber Music at Church Series

ROCHESTER, April 1.—The Musicians' Club's second monthly dinner took place at the Ad Club rooms in the Hotel Rochester on the evening of March 29. About 120 were present. The speaker was Charles Farnsworth of New York. The chairman of the evening was Charles H. Miller, music supervisor of the public schools. At the business session held after the speech, George Eastman, the recent donor of the Music Hall to the city, was unanimously elected an honorary member. George Barlow Penny was elected as the chairman for the April meeting and Mrs. Kitty Moran Dunn was elected secretary-treasurer for the year.

In the fourth concert of the organ series being given at the Lake Avenue Baptist Church, on the evening of March 28, the Dossenbach String Quintet was heard in an attractive program. The quintet consists of Hermann Dossenbach, first violin; James B. Padon, second violin; George Henricus, viola; Bedrich Vaska, cello, and Theodore Dossenbach, bass viol. The Quintet was assisted by George Fisher, organist of the church. The program included Mendelssohn's "Fingal's Cave" Overture, Beethoven's Sextet, Op. 20, for strings and organ; a cello solo, "Chanson Neapolitan," Casals, charmingly played by Mr. Vaska; three organ numbers played by Mr. Fisher in his usual colorful and effective style, a string quintet by Schubert and Tchaikovsky's "March Slav" for strings and organ. There was a fair-sized and very appreciative audience.

M. E. W.

Lucile Lawrence Engaged by Polacco Company for Mexican Season

Lucile Lawrence, the American soprano, has been engaged to sing leading rôles with the opera company that is to give a spring season this year in Mexico with Giorgio Polacco as conductor. Miss Lawrence has been studying with Louis Simmonds during the past season. She will be heard in Verdi's "Masked Ball," and will also sing Minnie in Puccini's "Girl of the Golden West," creating the rôle for Mexico, as this is the first time that the opera will be given there. Miss Lawrence sang it many times in Italy during her European operatic career.

Raisa and Rimini Delight Quaker City Audience

PHILADELPHIA, April 6.—Rosa Raisa, soprano, and Giacomo Rimini, baritone, of the Chicago Opera forces, gave a joint recital at the Metropolitan Opera House last evening. Their audience would have made a good showing in a smaller auditorium area, but it was decidedly discouraging, looked at from the stage, as it appeared scattered in the vast reaches of the Metropolitan. But both soloists ignored the scantiness of the audience and gave of their artistic best, lessening

neither the quality nor the quantity of their singing.

Their concert was under the auspices of the Van Hugo Musical Society, which this season has given several worthy and usually well-attended concerts, but none so important or pretentious as the Raisa-Rimini appearance.

Miss Raisa was impressive in Mozart and Verdi arias and gave both dramatic and lyric readings to songs by Pergolesi, Brahms, Arensky and others. Mr. Rimini's "Largo al Factotum" was a tour de force of buffo-singing, and his lyric style was shown to advantage in Alvarez's "La Bartida" and in numbers by Tosti and Carmichael. Both artists proved their capacity for the concert platform, a capacity not always within the province of the operatic singer. They ended their program with the duet from "La Gioconda," meanwhile according many encore numbers to the faithful who attended the concert. W. R. M.

CASALS CAPTURES SALT LAKE

Spanish 'Cellist Delights Throng—French Band Plays in Tabernacle

SALT LAKE CITY, UTAH, April 1.—Much interest centered in the concert given by the French Army Band at the Tabernacle last week. The organization was tendered a hearty welcome. The program of the concert was one which thrilled a large and appreciative audience. Capt. Fernand Pollain, conductor, played a sonata for cello solo, and the other soloists were Alexander Debrulle, violinist, who played Saint-Saëns' "Rondo Capriccioso," and Georges Truc, pianist, who gave the Saint-Saëns "Barcarolle" and "Etude en Forme de Valse." The whole program was an artistic triumph. The concert was under the auspices of the Tabernacle Choir, with Edward P. Kimball as manager. Pablo Casals was heard last evening in concert at the Salt Lake Theater under the auspices of the Musical Arts Society. A capacity audience greeted the artist and applauded him warmly. The program opened with the great Handel Sonata for cello, followed by the Saint-Saëns Concerto. Then came the famous Bach Suite in C Major, played without piano accompaniment; his interpretation of this number was nothing short of masterly. For an encore he played Schumann's beautiful "Evensong." Among the other numbers were an Air by Jean Huvé, "Papillons" by Fauré and Popper's Mazurka, Tarantelle and Sereenade. George Stewart McManus was accompanist and proved himself most capable. J. S. H.

Announce Special Musical Course in C. C. N. Y. Summer Season

Advance announcement is made of a course to be given at the summer session of the College of the City of New York to prepare for professional advancement in music. The course will be given by Ida E. Fischer, special teacher of music in the New York schools, and will deal with ear training, dictation, reading, elementary theory and harmony, melody-writing, voice training of children, conducting, interpreting songs, and methods of teaching music. The course will take three weeks beginning July 2 to July 25.

Paderewski Goes to Paris to Urge Speedier Peace

Ignace Jan Paderewski, Polish Premier, has gone to Paris, so an Associated Press dispatch from Warsaw states, to appear before the Peace Conference to urge greater speed in the settlement of Poland's troubles. He is accompanied by Mme. Paderewski and several friends. It is expected that he will present at the conference a concrete plan for the financial assistance of Poland, and a demand for the coal fields in the Teschen district.

Engage Haensel & Jones Artists for Ravinia Park Season

Several artists under the management of Haensel & Jones have been engaged for the summer opera season at Ravinia Park, Chicago. Alice Gentle, mezzo-soprano; Florence Easton, soprano of the Metropolitan Opera Company, and Francis MacLennan, tenor, will be heard there. Miss Gentle will sing leading contralto and mezzo rôles; Mme. Easton, principal soprano parts, and Mr. MacLennan, leading tenor rôles.

TWO HUMBLE SUGGESTIONS:

Firstly:

a. It is good policy to keep open at least one date on your series. No telling when some star may approach with an offer which cannot be accepted if your whole course is full.

b. A well known artist may pass through your territory and make arrangements to "stop off" for a consideration very much to your advantage.

And secondly: Above all, never buy your course from one man on that arrangement so hideously named a "blanket price." You are bound to get at least one mediocre concert, which will remain a blot on the season, and may hinder the financial success of that to follow.

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CHAMBER MUSIC ENCHANTS ST. LOUIS

**Barrère Ensemble Delights Throng
—City Plans for Six Weeks
of Opera in Summer**

ST. LOUIS, April 5.—Elizabeth Cueny showed rare judgment in booking the famous Little Symphony Orchestra, with George Barrère as its conductor last Saturday night, the first open date after the regular close of the Symphony Orchestra concerts. Coming to the Sheldon Hall, a fair-sized audience was treated to several hours of interesting music of a kind that is seldom heard. The little Symphony's playing is beyond criticism in the manner of ensemble playing but the program might have been a bit more diversified. The work of the orchestra itself was of that same balanced perfection and tone quality and its work throughout the evening was a delight. The principal numbers were Perillou's "Suite Française" and Piené's picturesque Suite "For My Little Friends," besides several tuneful numbers by Lalo. George Barrère, that inimitable artist on the flute, played a very attractive group. It is not often that we are privileged to hear this instrument so beautifully played. His number from Gluck's "Orpheus," "Scherzo" by Widor, "Pavane" by Saint-Saëns and Allegretto by Godard were not quite enough to appease the appetite of the audience and he added Leclair's "Musette."

The last "Pop" concert of the season was given on Sunday afternoon before a capacity audience. The occasion was made particularly auspicious through what was perhaps the first performance with orchestra in the United States, of Tchaikovsky's Concerto, No. 3 in E. Flat Major. It was played in a most convincing manner by Ralph Brainerd, a former resident of this city. The work abounds in excellent phrases for the solo instrument and an unusually long cadenza, in which the soloist's talents were splen-

Muskegon Initiates Instrumental Work in Public Schools

MUSKEGON, MICH., April 3.—Due to the generosity of Charles M. Hackley, the well-known philanthropist, who has given Muskegon an art gallery, public library and hospital, it has been made possible for Muskegon to be one of the foremost cities in the United States to introduce the teaching of stringed instruments in the public schools; also to organize grade orchestras and a splendid symphony orchestra of twenty-eight pieces in the high school.

This work is in charge of Paul H. Nielsen, director of orchestras, and Helen McKillip, teacher of violin in the grades, a pupil of Director Nielsen. More than 300 are studying violin in the grade schools, besides those taking 'cello, viola and basses. Only the best in music is studied, and the grade orchestras keep the High School Orchestra supplied with experienced performers from year to year.

Not only is orchestral instrumentation taught in Muskegon, but in small nearby towns. Coopersville and Ravenna, Mich., have introduced the work this year, taught by Francis L. Martin, also a pupil of Paul H. Nielsen.

Printer's Error in Miss Lumley's Article

In the article by Yvonne A. Lumley on Alfredo Casella on Page 15 of the April 5 issue of MUSICAL AMERICA, a printer's error made the final sentence read: "Even though the abstract form of his message to the world may not be understood and therefore not appreciated by the stubborn conservatoire"; the word "conservatoire" should have been conservative.

Applaud Contralto and Chamber Music Artists at Los Angeles

LOS ANGELES, CAL., April 2.—One of the interesting musico-society events of the week was the annual vocal recital of Estell Heartt Dreyfus, Friday evening, at Trinity auditorium. Mrs. Dreyfus is one of the leading contraltos on the Pacific Coast and her recitals always present a series of vocal novelties. The present one was divided into four groups, Scandinavian, French, American and Spanish songs.

The American songs were "To Evening," by A. Walter Kramer; "A Silent Thought," by Blanche Ebert Seaver; "A Memory," by Blair Fairchild; "Out of

didly shown. He played the Schubert-Tausig, "Marche Militaire" as an encore. The orchestral part of the concert was also excellent and was in a nature of a request program. Saint-Saëns "Military Marche" from "Suite Algérienne" opened the concert. The "William Tell" Overture came next, followed by two of Massenet's "Clair de Lune" from "Werther" and the Minuet from "Thérèse," the Nocturne from Mendelssohn's "Midsummer Night's Dream," the "Gioconda" Ballet Music and Victor Herbert's "American Fantasy" with the usual number of extras.

David Pesetski, pianist, gave a splendid recital at the Columbian Club last Tuesday afternoon before a representative gathering of musicians and other folk. He again demonstrated his unusual ability at the instrument and in varied groups, principally adhering to the old masters, he showed fine technique, precise and clean-cut, and with fine musical insight. His Chopin group was especially well received. The Municipal Theater Association have engaged David Russell, one of the oldest and best theatrical managers locally to handle the business end of the summer season in the park. The Production Committee have had suggestions for about twenty-five or thirty operas of various kinds and shades for presentation and are now conducting a popular vote through the news columns of the local press. It has practically been decided to give two weeks of grand opera and four weeks of lighter opera. An announcement of just what will be given will be out in a few days. The suggestions run all the way from several operas of the strain of Strauss' "Waltz Dream" through the better and more familiar class of "Robin Hood" and "Serenade" to "Carmen" and "Madame Butterfly."

Last Monday, Mr. and Mrs. Victor Lichtenstein, assisted by Edna Stoessel at the piano, gave an interesting recital before the Morning Musical Club. Mr. Lichtenstein, who is one of the city's best violinists and teachers gave the Rubinstein Sonata No. 13 and a group of miscellaneous numbers. Mrs. Lichtenstein possesses a fine mezzo-soprano voice of good range and she sang several groups with much musical taste and expression.

H. W. C.

Siberia," by Helen Freeman, and "The Salutation to the Dawn," by Frederick Stevenson, whose new song, "An American Ace" is to be sung by Clifford Lott at the concert of the Los Angeles Symphony Orchestra this week. The Seaver and Stevenson songs are Los Angeles products. Mrs. Dreyfus fully sustained her enviable reputation in this recital and sang to a large audience. She was assisted by Axel Simonsen in 'cello obbligatos and by Grace Andrews, pianist.

Josef Rosenfeld, Robert Altor and May McD. Hope gave a trio recital Friday night at Blanchard Hall, playing the Beethoven Trio in B Flat Major, and a Kaun sonata for violin and piano. The vocalist was Fred G. Ellis, who presented his numbers with equal effectiveness.

W. F. G.

Lucy Gates Gains Cordial Reception From Little Rock Audience

LITTLE ROCK, ARK., April 4.—Lucy Gates in a recital given on March 27 as the fourth of the Community Concerts, was accorded one of the most cordial receptions given to an artist in this city. Beginning with an admirable interpretation of "Un Voce poco Fa," from "Barber of Seville," she followed with a group of four Mac Dowell songs of which "Midsummer Lullaby" and "In the Woods" gave her splendid opportunity for artistic display. A group of French songs included that display song, "Bell Song" from "Lakme" of Delibes. The final group comprised a number of songs in English, of which "Last Night I Heard a Nightingale" proved most popular. The constant applause forced Miss Gates to give encores after each group, and some ten extra numbers lengthened the program.

MEMPHIS, TENN.—On April 2, Paul Ryman, tenor, and Angelo Cortese, harpist, gave a joint recital at Goodwyn Institute. The Junior Beethovens gave their first big spring concert at Goodwyn Institute on April 5. The soloists were Ethel Moore, Leo Polskee, Lois Mayer and Mildred Laverne Mitchell.

LOUISVILLE, KY.—Mme. Sapin, of the faculty of the Louisville Conservatory, gave a musical matinee, April 3, for the local section of the Council of Jewish Women. The contralto gave a varied program. Frederick Contes of the Conservatory, was Mme. Sapin's accompanist, and shared the applause with the singer.

BALTIMORE STIRRED BY SCHUMANN-HEINK

Contralto Makes Annual Appearance There—Two Peabody Teachers Resign

BALTIMORE, MD., April 1.—The annual appearance of Mme. Schumann-Heink, at Ford's Theater, this afternoon, gave a very large audience a brief opportunity of enjoying the famous singer, who presented three groups of songs, the remainder of the program being given by Frank LaForge, pianist and accompanist, and a young basso, Charles Carver. It was evident that Mme. Schumann-Heink had touched the emotions of her admirers, her art having a human appeal that often found a responsive outlet from the lachrymal worshipers among the auditors. Mr. LaForge contributed to the program as a composer of songs and was further represented with an original piano number. The singing of Charles Carver disclosed much promise.

Katie Bacon, young English pianist and wife of Arthur Newstead, who is active upon the teaching staff at the Peabody Conservatory of Music here and at the Institute of Musical Art, in New York, began a series of five Wednesday evening piano recitals at Arundell Hall on April 2. Since her last local appearance Miss Bacon has developed a highly colorful style, in which delicacy of tone and a refined sense of proportionate resonance receive artful balance. The interpretations as a whole show poetic grace, gentleness growing into impressive climax, all of which marks a fine musical appreciation of the context of the works expounded. The program included works by Bach-Busoni, Beethoven, Schumann, Albeniz, Rachmaninoff and Liszt.

Announcement was made of the resignations of Emmanuel Wad and Arthur Newstead, both of the piano department of the Peabody Conservatory of Music, to take effect at the close of the current school term. Mr. Wad has been associated with the Peabody for more than twenty-six years, and is withdrawing to devote his attention to private teaching. Mr. Newstead has for a number of seasons divided his time teaching here and in New York, but will center his activity in the larger field with the coming season.

Henri Weinreich, director of the European Conservatory of Music, has demonstrated his efficiency as a teacher with his talented pupil Edith Suman, who gave a piano recital assisted by Maurice Kramer, violin, at the Conservatory building on March 31. The young violinist is one of the assisting teachers at the school. The sixth students' recital, April 4, gave opportunity to students under the director, Henri Weinreich, and Julius Zech, to be heard.

The final Guild recital given Monday, April 6, at Old St. Paul's under the direction of the American Guild of Organists, Maryland Chapter, was interesting to the local public as it gave opportunity of hearing Gaston M. Dethier, the distinguished New York composer-organist. His program included examples from his pen which bear the marks of musician-ship of a high order.

The National Staff Band of the Salvation Army, with a chorus of forty, gave an open air concert and an evening's program at Albaugh's Theater, Saturday, April 5. In the afternoon the band paid a visit to Fort McHenry and played before the convalescent soldiers at the post hospital.

C. Cawthorne Carter and John Denues, local organists, have been heard in recitals during the week at their respective churches, St. Luke's Protestant Episcopal Church and St. Peter's Church.

F. C. B.

Many Recitals Follow Werrenrath's Opera Appearances

Reinald Werrenrath, during the course of his 1918-19 season, has sung over seventy concerts; eight New York appearances; five appearances in recital, five at the Metropolitan Opera House, two each with the Chicago and Detroit Symphony Orchestras, three with the Boston Symphony in Philadelphia, Baltimore and Washington with two more scheduled with the same orchestra for May 2 and 3. The popular baritone's season seems to have only begun for, excepting his operatic work, which concluded on March 31, when he sang *Silvio* for the third time in five weeks, his

activities have renewed themselves.

On April 2 he appeared in Welsh, W. Va. He sang in Easton, Pa. on April 4, and on April 7 he gave another recital in Brooklyn, N. Y. He was in Northampton, Mass., April 9, and in Easton, Pa., April 10, and will be in Bangor, Pa., on April 14. He returns to New York on April 17 to sing in the Bach "Passion" in Carnegie Hall. April 21 will take him to Brooklyn, N. Y., again, and on April 23 he appears in Rockford, Ill.; April 25 in Milwaukee, Wis., and April 29 with the New York Harlem Philharmonic. On May 2 and 3 he will sing in Boston with the Boston Symphony Orchestra, May 5 in Warren, Ohio, May 14 in Greensboro, N. C.

Mr. Werrenrath has been engaged as baritone soloist for the festivals at Fitchburg, Mass., on May 9; Macon, Ga., on May 12; May 16 at the Newark, N. J., Festival, and June 4 at the Evanston North Shore Festival.

H. T. Burleigh Sings for Philadelphia Club

PHILADELPHIA, April 2.—The Matinée Musicale Club put music-lovers again in its debt at the regular fortnightly concert given yesterday afternoon at the Bellevue-Stratford by introducing Henry T. Burleigh as the chief soloist on a program more than half of which was devoted to the compositions of the celebrated Afro-American musician, who was not known to Philadelphians as a singer. "I Want to Be Ready," "Oh, Peter," "Dig Mah Grave," "Sinner, Don't Let This Harvest Pass," "Oh, Didn't It Rain," and other numbers, set and sung by the guest-composer, proved his artistry.

May Farley and Augusta Kohnle McCoy contributed two other groups of Burleigh songs in excellent fashion, among them "Just You," the composer playing delightful accompaniments.

A group of twelve members of the Matinée Musicale Choral was heard in the part-songs, "Swing Low" and "By-and-By," both of which are well adapted to female voices. The chorus had been finely trained by Mrs. Helen P. Jones. Helen Boothroyd was the efficient accompanist. Mr. Burleigh made a brief address on the nature and significance of the negro spiritual.

The program was opened by a miscellaneous first part, which enlisted the contributions of Edna Harwood Baugher, soprano; Agnes Quinlan, pianist, and Alice Baker Dickerson, violinist. Miss Boothroyd and Miss Quinlan played their accompaniments.

W. R. M.

Ganz and Lazzari Heard Together in Worcester, Mass.

WORCESTER, MASS., April 4.—The appearance in Mechanics Hall last evening of Carolina Lazzari, contralto, and Rudolf Ganz, pianist, in the fifth and last of the Steinert Concerts, brought to a close one of the finest concert courses that has ever been directed in Worcester. That was the opinion of more than 1600 music lovers who attended last evening's musical treat, and it was freely expressed to Albert Steinert, the Providence man under whose management the series has been conducted here. Miss Lazzari made her initial bow to a Worcester audience last night and she created a tremendous impression with her wonderfully rich and pliable voice. Her singing of the opening number "Lungi dal caro bene" was sufficient to assure her listeners that there was indeed an artist to be classed among the best. Mr. Ganz is already a favorite in Worcester and his performance last night merely strengthened the impression of his former appearances. The appreciation of his audience may be gathered from the fact that he was forced to respond with an encore at the close of each group of selections. Miss Lazzari also was generous with her encores. Robert Gaylor played her accompaniments with much sympathy and understanding.

ROANOKE, VA.—An interesting meeting of the Music Teachers Association was held on April 1. The subject was "Folk Songs and Ballads." A splendid paper was read by Clinton Eley and several of the old songs were sung by Alfreda Peele. Among the other numbers on the program were two Dutch ballads written in the 18th century, sung by Mrs. Herbert Gregory and two Norwegian numbers for piano played by Mrs. D. W. Meadows.

MEMPHIS, TENN.—A recital was given on April 2 at the Nineteenth Century Club, when the club auditorium was filled with a most appreciative audience. The program was given by Mrs. Benjamin Parker, soprano, and Joseph Coltese, violinist.

MARKS BIG STRIDE IN CLEVELAND'S MUSIC

Highly Gratified Over Work of Sokoloff's Orchestra—
Notable Concerts

CLEVELAND, OHIO, April 4.—Undoubtedly the greatest boom in its musical history has come to Cleveland in the latter half of the music season of 1918-1919. The presence of Nikolai Sokoloff at the head of its newly organized orchestra, the impression he has made upon the city at large of scholarship, artistic understanding, and as a competent orchestral director, have made possible an active promotion of this great civic undertaking. Owing to the pressure of other professional work, Sol Marcossion has resigned the position of concertmaster, and Louis Edlin, of New York, has taken his place. Alphonse J. Peeletier has become the head of the horn section, a fine acquisition. Charles Gusikoff has been secured as trombonist. The orchestra, now complete in all its choirs, produced a profound sentiment of satisfaction and enthusiasm at its second evening concert of Tuesday last, when with Hulda Lashanska as soprano soloist a program was presented that rivalled in interest any of those given by visiting orchestras.

Beethoven's "Leonore" Overture No. 3, two movements from Dvorak's "New World" Symphony, and the "Finlandia" of Sibelius, displayed the accomplishments of the new players, while the orchestral gem of the evening was a symphonic poem by Henri Rabaud, a complete novelty, "La Procession Nocturne," a masterpiece of modern music making.

The last concert but one in the series by visiting orchestras was given by the New York Philharmonic under Conductor Stransky, with Olga Samaroff as soloist in the Liszt E Flat concerto. That it was a beautiful performance was attested in the great enthusiasm of the audience. Schumann's F Major symphony, and the "Isle of the Dead," by Rachmaninoff, were noble orchestral offerings.

Recitals of the month have been given by Heifetz and Ornstein. The former played upon a crowded stage, to an enthralled audience. Ornstein delighted and surprised his former Cleveland hearers by his more sane and conventional readings of classic numbers, but gained their sincere applause for his own lovely "Prélude" and realistic "Trip to Chinatown."

The Singers' Club, with larger numbers than at any time during the past two years, under the direction of Albert Reese Davis, sang with splendid sonority two superb war songs by James H. Rogers, one a setting to Henry Van Dyke's poem, "In the Name of France," a sublime benediction, and the other an arrangement by Homer Hatch, one of the founders of the club, of his popular solo number, "When Pershing's Men Go Marching Into Picardy." Horatio Parker's "The Red Cross Spirit Speaks" and lighter numbers made up the program. Blanche Da Costa, the club's soloist, proved a soprano of most attractive qualities, and the songs especially written for her, "The Day's End," by Homer Hatch, and "Summertime," by Ward-Stephens, displayed to perfection the purity of her higher register.

Emma Roberts, contralto, was the soloist chosen for the last artist recital of the Fortnightly Musical Club—a most fortunate selection—for Miss Roberts delighted her audience with a program of unusually beautiful and novel songs, delivered with charming artistry. She will be gladly welcomed for a return engagement. The Fortnightly concert of March 25 brought Ethel Banall, Yeatman Griffith pupil, just back from New York, who demonstrated the fine results of a winter's training. Miss Bagnall's voice is a high and pure lyric soprano of great sweetness. Sharing the program was Vada Dilling Kunz, a young pianist of ability.

Three "tea musicales" at Hotel Statler are the initial local appearances of Ermentrude Van Arsdale, whose performance of and descriptive comments upon French operas form unique programs. "La Bohème," "Thais" and "Samson" were those selected.

The Ohio hearing in the biennial contest for young professionals of the National Federation of Musical Clubs had for its winners May List of Canton, piano; Mabelle Farrar, violin, and Esther Wonnell, voice, the last two of Cleveland. The April visit of Thomas Whitney Sur-

ette to the Cleveland Museum of Art included a lecture on Music Appreciation, the latter half of the César Franck Quintet, played in sections, and as a whole, by the Fortnightly String Quartet—Mrs. Lotta De Muth Williams, Mabelle Farrar, Caroline Harter Williams, and Oscar Eiler, assisted by Betsy Wyers, piano. Mr. Surette's analysis of themes and descriptive comment were enjoyed by a very large audience.

ALICE BRADLEY.

KAROLYN W. BASSETT, COMPOSER, TO MAKE DÉBUT AS SINGER



Karolyn Wells Bassett, Talented Young
New York Composer

Of our younger women composers one who is making her way with success is Karolyn Wells Bassett, of Briarcliff Manor, New York. Miss Bassett is the composer of numerous songs, her first set of published songs appearing in the Schirmer catalog a few years ago. Since then she has published with Huntzinger and Dilworth and Harold Flammer. The last-named publisher has issued her songs, "Little Brown Baby," "Yellow Butterfly" and "De Bogie Man," which have met with much success through their charm and refinement. Miss Bassett studied composition while in Berlin before the war with Theodore Holland and piano with Vera Maurina of the Russian Trio. In America Miss Bassett has worked with Bryceson Treharne in composition. She has appeared this season in several concerts with Louise Davidson, the gifted young soprano, who introduced her "De Bogie Man" at her New York recital last year at the Princess Theater. Miss Davidson is an ardent admirer of Miss Bassett's songs and has placed an entire group of five, "De Bogie Man," "Elizabeth Ford," "Simplicity," "Secrets" and "A Catastrophe in a Garden," on her program on numerous occasions. In addition to her creative gift, Miss Bassett is an accomplished pianist and soprano and will make her début as a singer in the coming year.

Minnesota Lawmakers Sing

ST. PAUL, MINN., April 7.—The first legislative sing in the history of this country took place recently when W. W. Norton, of the War Camp Community Service, formerly director of music, North Dakota University, led the members of the Legislature in song immediately after the prayer with which, according to custom, the session opened. The plan originated with Mr. Norton and Henry F. Brown, executive secretary and local organizer of the W. C. C. S., and the former laid it before the presiding officers of the Legislature, Lieutenant-Governor Frankson, Speaker-elect Nolan and Secretary of State Schmahl, temporary presiding officer of the House. Songs from the regular war camp song sheet were used, interspersed with recent popular songs and patriotic airs. Mr. Norton led the singing in the House, while H. E. George conducted in the Senate. In each chamber there was the reinforcement of an orchestra, and visitors in the gallery were invited to join in the singing.

GALLI-CURCI SCORES ANEW IN PITTSBURGH

Draws Capacity Audience for
Third Time—Concerts
by Local Artists

PITTSBURGH, PA., April 5.—Amelita Galli-Curci came before us this week for the third time in four months. She drew a capacity house as she did on her other visits. Now, you must admit, as the newspapers say, "she is some little singer" when she can come to town three times in little more than three months and turn out 4000 people each time. Pittsburgh collectively, artistically and editorially takes off its metaphorical *chapeau* to her. Maybe we are vulgarians, maybe we don't know much about music, but we know what our wife likes; we do, however, enjoy Galli-Curci. She sang folk-songs and the inevitable "Bell Song" from "Lakmé"; she did a Debussy "Romance" that contained some lovely half-toned romance, and then she made merry with the "Romeo and Juliet" "Valse Song," and scaled the coloratura heights in the "Mad Scene" from "Lucia the Evermore." Two distinct novelties were given in the form of Homer Samuels's "The Little White Boat" and "Garden Thoughts." They were fine songs done in a distinguished manner.

Manuel Beranguer furnished flute obligatos that were most artistic; he and Homer Samuels played a pleasant divertimento in the Mozart-Hahn "Variations." Mr. Samuels accompanied the diva in the competent fashion we have come to expect when he appears.

It was Mme. Galli-Curci's best appearance of the year. There was no sign of a hard season and absolutely no deviation from pitch.

Fred Newman, baritone (and a very good one), gave a concert at the Irene Kaufman Settlement House, on Sunday afternoon. He was assisted by Jacob Kwalwasser, pianist. It was one of a series of Sunday night musicales featuring local performers and singers.

On Tuesday night Dallmeyer Russell, concert pianist, gave a recital of unusual numbers. He played the little used Brahms's Sonata in F Minor, two compositions in Ms. of William H. Oetting, and some Chopin and Liszt.

The choir of St. Andrew's Episcopal Church gave a noteworthy performance of Dubois' "Seven Last Words" on Sunday afternoon. The soloists were Alice M. Davis, soprano; Edmund Ebert, tenor, and Harold Gittings, baritone. The assisting instrumentalists were Theodore Rentz, violinist; Frederica Napier, cellist, and Joseph Schucker, harpist. Charles G. Rebstock is organist and choirmaster.

H. B. G.

Local Artists Enliven Musical Week in Lima, O.

LIMA, O., April 2.—In an artistically satisfying recital Mme. Lydia Marie Standish, diseuse, pupil of Yvette Guilbert, appeared before an audience of splendid proportions at Memorial Hall, on March 27. The Women's Music Club presented Mme. Standish, who gave vivid pictures of the folk lore of France, in poetry and song, from the 13th century to the present. She had most able assistance in her illustrations in the piano accompaniments of Emma Menke, who also gave solos.

Mrs. Davis Cable (Gail Watson), one of Leopold Auer's Petrograd pupils, was the centre of interest at a musical tea here on March 30, tendered by Mr. and Mrs. B. H. Holmes of Lakewood, the younger sister of Edna de Lima. A program was presented by Mrs. John Cable, (Rhea Watson); Mrs. Holmes, a local violinist of note; Mrs. Harry Macdonald, Mme. Marie Hege Horsch and Mrs. Davis Cable.

H. E. H.

Present New Cantata in Buffalo

BUFFALO, April 4.—In Trinity Episcopal Church on the afternoon of March 30, under the direction of Seth Clark, organist and choirmaster, was given a beautiful performance of a new cantata, "The Paschal Victor," by J. Sebastian Matthews. The text of this cantata was written by Van Tassel Sutphen. As a piece of literature it should rank high. The lyrics are beautiful, fitting in admirably with the recitative lines. The music is particularly lovely and impressive. The work of the vested choir, thoroughly commendable, showed the ef-

fects of painstaking rehearsal. It was a pleasure in following the music with the score to see with what fidelity to detail and with what certainty of attack the chorus acquitted itself. The soloists, Agnes Preston Storck, soprano; Ernest Crimi, tenor, and Charles McCreary, baritone, sang the difficult music of the various solo numbers with excellence of style and the tonal beauty to be expected from voices of such fine caliber. Mr. Clark's work at the organ was deserving of the highest praise.

F. H. H.

APPLAUD GRIFFES WORKS

Flonzaleys and Marcia Van Dresser Give
American's Works

Under the auspices of the Modern Music Society, the compositions of Charles T. Griffes were presented at the MacDowell Gallery, on April 2, with the lavish assistance of the Flonzaley Quartet and Marcia Van Dresser. Mr. Griffes began the program himself with a Sonata for the piano, probably his latest work. Not a very forceful player, Mr. Griffes lent no particular dignity to a work which when not inexplicable was surprisingly immature. Three songs followed in which a splendid interpreter was furnished in Marcia Van Dresser. The first of these, "The Lament of Ian the Proud," was forceful, while the other two, "Thy Dark Eyes to Mine," and "The Rose of the Night," with their extremely difficult intervals tried sorely Mme. Van Dresser's intonation. "The White Peacock" and "The Fountain of the Acqua Paola" proved the best of four "Roman Sketches," of which "Nightfall" and "Clouds" were the other two. The playing of the Flonzaleys cast an exquisite glamor over two pieces for string quartet, *Lento e Mesto* and *Vivace quasi presto*. The audience was impressed and extremely enthusiastic throughout.

F. G.

Sacred Music Is Metropolitan's Concert Offering for Good Friday

General Manager Giulio Gatti-Casazza of the Metropolitan Opera Company has announced a special Good Friday afternoon concert, April 18, at the Metropolitan Opera House at regular concert prices under the direction of Giulio Setti. The program will include Gounod's cantata, "La Gallia," with Marie Sundelius as soloist, and the entire Metropolitan chorus; Palestrina's "Missa Brevis" for chorus without accompaniment as it was given recently by Maestro Setti for the Friends of Music with much success; and, finally, Rossini's "Stabat Mater," with Rosa Ponselle, Mme. Margaret Matzenauer, Charles Hackett and Jose Mardones as soloists together with the entire opera chorus and orchestra.

Fort Ontario Band Gives Concert

FORT ONTARIO, OSWEGO, N. Y., April 4.—The Fort Ontario Band, Sgt. Theodore G. Otto, director, gave a concert at the Normal School auditorium on April 3, assisted by Pte. Nicholas G. Simon, violinist. The program included numbers by Suppe, Schubert, Herbert, Tobani and Tchaikovsky, and the soloist's offering was Elgar's "La Capricieuse." Sergeant Otto is a graduate of the Susquehanna University Conservatory of Music and taught piano for eight years, also giving recitals and accompanying various soloists. Enlisting at Camp Crane, he organized two bands, one of which went to Italy; the other is now stationed in the U. S. General Hospital No. 5 at Fort Ontario, where two concerts are given each week for the men.

Besanzoni, Italian Contralto, Arrives to Join Metropolitan

With a record for operatic success in Cuba, Gabriella Besanzoni, Italian contralto, arrived in New York recently from South America, and on April 3 it was learned that she has been engaged to sing principal rôles with the Metropolitan Opera Company next season. Mme. Besanzoni has sung most of the important Italian and French contralto rôles and has appeared also as *Carmen*.

Whittlesey Now Heads Music Division of Library of Congress

WASHINGTON, D. C., April 9.—Walter R. Whittlesey, for a number of years connected with the Library of Congress, has been placed temporarily in charge of the Music Division of the library. Mr. Whittlesey succeeds O. G. Sonneck, who resigned the position of chief of the division to associate himself with Schirmer in New York.

A. T. M.



MILFORD, CONN.—The high school auditorium was thronged recently to welcome the Kaltenborn Quartet in a program of notable classic works.

INDIANAPOLIS.—The Ladies' Matinée Musicale presented Van Denman Thompson in an organ recital at the Meridian Street Methodist Church on March 25.

CHARLES CITY, IOWA.—The Cornell College Glee Club, composed of twenty-one young men, all soldiers, gave a concert at the First M. E. Church March 26. The leader is J. L. Conrad.

JERSEY CITY, N. J.—Edith F. Lingerman of Newark, and a choir soloist in several churches of that city, has been engaged as soprano soloist at the Church of the Redeemer in Jersey City for the coming year.

TACOMA, WASH.—Mrs. Erna Muehlenbruch Doud, a former pupil of Arthur Schnabel, has returned to Tacoma from the East. Mrs. Doud appeared on March 22 as piano soloist at the Mary Ball Chapter D. A. R. assembly.

PUEBLO, COL.—Under the direction and leadership of Miss Berenice Parker of this city, over a thousand Y. W. C. A. members sang en masse March 27 in the Mineral Palace. The immense hall was filled to capacity.

CHARLES CITY, IOWA.—Theodore Silbeck, until recently a member of the Kilties' Band of Canada, has been secured as leader of the Charles City Concert Band. Rehearsals are now being held in preparation for the weekly outdoor concerts this summer.

ALEXANDER, MINN.—A Musical Club composed of fifty members has been organized in this city, to be called the Euterpean Club. The object of the club is to study and create an interest in good music in this city. The president is Mrs. V. K. Barnes.

MANITOWOC, WIS.—The Mozart Club was heard recently in a sacred concert at the First Lutheran Church. The soloists were Mrs. Gladden, Mr. Braxmeier, Mr. Horstmeier, Miss Klingholz, Mathilde Schmidt, Orville Westgor, Mrs. O. Esch and Mrs. Randolph.

ALBANY, N. Y.—Reginald Harris of Amsterdam gave a group of piano solos at the last meeting of the Albany Community Chorus. A new song, "Back Here," written by Edward J. Delehanty of Albany while in the naval service, was introduced by Russell Carter, conductor.

NEW HAVEN, CONN.—Mrs. George Haven Stock, under the auspices of the Plymouth Mothers' Club, recently gave a lecture on "The Influence of Songs in the Home." The lecture was illustrated by numbers sung by Mrs. Jennie Lee, soprano, with Dorothy Temple Stock as accompanist.

JERSEY CITY, N. J.—Members of the Mozart Quartet and W. I. Feder, 'cellist, gave a fine program on April 1 under the auspices of the Afternoon Musicale Club. Two of the club members, Mabel Sniffen and Mrs. Bula C. Blauvelt, organists of local churches, presented piano numbers.

BRIDGEPORT, CONN.—Mme. Marie Caselotti of New York City, coloratura soprano, gave a successful recital here, assisted by her husband, Guido Caselotti, vocal teacher and opera coach, and Giovanni Pattuzzi, first 'cellist of the New Haven Symphony Orchestra. E. Rhey Garrison accompanied Mr. Pattuzzi.

NEWCASTLE, IND.—The Christian Church was filled on March 25 upon the occasion of the first appearance of Colleen Avarra Crowe, soprano, who charmingly sang a program of Italian, French and English songs and arias. Mrs. Lillian Adam-Wilske assisted, singing a scene and aria from "Faust" and playing Miss Crowe's accompaniments.

ATLANTIC CITY.—Amy Brumback, mezzo-soprano, was soloist with the Leman Symphony Orchestra, J. W. F. Leman, conductor, and was heard in operatic arias. She is from Pennsylvania and made her first appearance with the Leman Orchestra last season. Arthur E. Hice, pianist, played numbers.

INDIANAPOLIS.—A lecture and piano recital was given by Mrs. MacDowell in the assembly room of the College of Music and Fine Arts on March 29 under the auspices of the Sigma Alpha Iota Sorority. An audience of musicians thoroughly enjoyed and appreciated the beautiful program of MacDowell compositions.

WASHINGTON, D. C.—Robert Dinsmore has recently been appointed organist for the Chapel of the Transfiguration. Mr. Dinsmore has just returned from overseas and was happy to again assume his former profession. While in France he had the opportunity of familiarizing himself with some of the wonderful organs of that country.

NEW CASTLE, PA.—Piano pupils of Jessie Nelson gave their third recital April 5. Those taking part were Kathryn Thomas, Jane Young, Dorothy Patch, Marjorie Milholland, Evelyn Thayer, Margaret Shaffer, Esther Reynolds, Claire May Lindsay, Naomi Simpson, Dorothy Thomas, Margaret Preston, Helen Drumm, Gladys Bratchie, Howard Simpson, Donald Huffman and Ralph Huffman.

ALBANY, N. Y.—A Lenten piano and song recital was given at the auditorium of the State College for Teachers by Helen Thompson, pianist, and Mrs. Marie Bernardi Taaffe, contralto. A spring musicale was given Thursday evening at the Third Reformed Church, at which appeared Mrs. Frank B. Scofield, contralto; Helen Eberle, soprano; Florence Page and Mrs. Theodore Uhl, pianists.

TROY, N. Y.—Vocal pupils of Mrs. William T. Lawrence, assisted by the Y. M. C. A. Glee Club; W. T. Lawrence, violinist; Willard D. Lawrence, 'cellist; F. C. Young, baritone, appeared in a concert recently for the benefit of the Troy Fresh Air Fund. Mrs. Melinda James of Schenectady has been engaged as soprano soloist of the First Presbyterian Church, to succeed Elizabeth St. Ives of New York.

SAN FRANCISCO.—The George Jacobson Club gave a fine program on Friday evening, when after an illustrated lecture by Mr. Jacobson, piano numbers were played by the Misses Woll, Ruttencutter, Lorette, Roumiguere and Gerdau. Hana Shimozummi was the soloist March 30 at the Fairmont Hotel and Marie Partridge Price was soloist at the Palace Hotel, the orchestra at both places being under the direction of Rudy Sieger.

READING, PA.—The last concert of the Penn Wheelmen Series was presented on March 21 in the Rajah Theater before a crowded audience. The attraction was the Columbian Stellar Male Quartet. Lewis James and Andrea Sarto were heard in Lalo's "Aubade" and Prothero's "The Pilot." Charles Harrison, tenor, leading soloist of the company was doubly encored for his "Celeste Aida" and Ward-Stephens's "Christ in Flanders."

ATLANTIC CITY.—At the monthly meeting of the Crescendo Club in the First Presbyterian Church every available seat was occupied when Anna Shill Hemphill arranged and directed a delightful evening of opera. Soloists were Mrs. Charles Clever of Philadelphia, pianist; Lillian Bonaface Albers, lyric soprano; Elizabeth Bundy Cutbert, violinist, with Anna Shill Hemphill at the piano. J. Virginia Bornstein read a paper on the "Evolution of American Opera by American Composers," which deeply interested the audience.

NEW CASTLE, PA.—"The Seven Last Words of Christ," by Flaxington Harker, American composer, was beautifully presented at Trinity Episcopal Church March 26 by the chorus choir. Julian R. Williams, organist and choirmaster, directed from the organ. The soloists were Grace E. Gorman, soprano; Madeline Nail, alto; George Brain, tenor, and Joseph Williams, bass.

PORTLAND, ORE.—One of the best recitals of the year was given by the conservatory of Pacific University on March 26. All of the numbers were for two pianos and were skillfully performed. The program was given by Helen Brunner, Bessie Smith, Elizabeth Hervey, Eathel McKinney, Ruth Burlingham, Mrs. Fisher, the Glee Club, Edith Darland, Gladys Clark, Dulcina Brown, Evelyn Patton, Aileen Hoffman and Maud Graham.

SAN FRANCISCO.—Mr. and Mrs. George A. Pope entertained the Wednesday evening Musicale Club at their home in Burlingame last week, when a delightful program was furnished by Marguerite Raas, soprano; Antoine de Vally, tenor, and Kajetan Attl, harpist. The Cecelia Choral Club gave the second concert of the third season March 27 under Percy A. Dow, director, with Bess Smith Zeigler, pianist, and Margaret Hughes, accompanist.

WASHINGTON, D. C.—A unique presentation in the form of an orchestra, made up of foreign students of the night classes of the district public schools, was offered recently. These have been under the training of Dr. Hamline E. Cogswell, director of music of the public schools, for the past school year. The organization gave a program of classic numbers with intelligent interpretation and demonstrated what can be done with foreign students to aid naturalization.

JERSEY CITY, N. J.—The Musicians' Society, by invitation of William Pagdn, one of its members, met in March in the Emory Methodist Church, of which Mr. Pagdn is choir director, and the evening was devoted to a lecture-recital on Diction in song and speech, given by Mme. Adele Lacis Baldwin, contralto of the Marble Collegiate Church in New York City, and a teacher of diction in the Institute of Musical Art. She is also vice-president of the National Association of Teachers of Singing.

SPRINGFIELD, MASS.—The last studio musicale of the season was given by Mrs. J. M. Myers. The following members of her classes appeared in vocal, violin and piano numbers: Madeline Welch, Annie Van Deene, Hazel Walker, Olive Nelson, Dorothy Doming, Doris Copley, Vera Mason, Dorothy Knight, Jennie McDonough, Ruby McKee, Lenona Perry, Petronella Van Deene, Hugo Nelson, Walter Parker, Leon Bellerose, George Yarrington and Harry Weinstein.

COLUMBUS, OHIO.—Minnie Tracey presented a few of her students in a concert on March 23, which attracted a capacity house. The singers were Corinne Borchers, Mrs. Nathan Dawson, Mrs. W. P. French, Gladys Hughes of Portsmouth, Mrs. Osman C. Ingalls, Bernice Justice, Lucille Kaelin of Nelsonville, Agnes Laing, Mrs. Herbert F. Vallance, Margaret Wood, Mrs. Edna Fox Zirkel and Ralph Mitchell. The accompanists were Marie Collins and Jessie Crane.

WASHINGTON, D. C.—A recital of artistic standard was offered recently by Dr. J. Fred Wolle, organist; Mrs. Duncan McKim, violinist; Major L. Dubreuil, pianist, and Lucy Brickenstein, accompanist. Mrs. McKim, who before her marriage was Leonora Jackson, well-known violinist, has now retired to private life in Washington. Mr. Wolle will conduct the Bach choir at the Bethlehem festival in June. Major Dubreuil is one of the many excellent musicians who joined Uncle Sam's fighting forces and is still in the service.

PROVIDENCE, R. I.—Two recitals of interest were heard recently at the East Greenwich Academy, the first a students' recital, the second a recital by the faculty. Those appearing on the students' program were Florence Robinson, Ellen Steere, Mary Brownell, Ruth Lahan, Marion Robinson, Mabel Batty, Grace Jones and Frances Peterson. Members of the faculty who appeared were Margaret Mather, Mrs. Bernal Clyde Edwards, C. E. G. Dickerson, assisted by John Gray, 'cellist, and Julia Stacy Gould, contralto.

LIMA, OHIO.—The Etude, Lima's leading club of professional women artists, enjoyed an unusually interesting session on April 1, with Marie Kelley, hostess, and Mrs. John R. Carnes, leader. American composers furnished topics for the study hour. A splendid program of interpretation was given by Leona Feltz, Mrs. J. E. Evans and Anna Cantwell. The president-elect, Mrs. Waldo Berryman, has named the new program committee, Millie Sonntag Urfer, chairman, Mrs. Harry Macdonald and Ray Heffner, will begin at once compilation of the year book and program for the ensuing season.

CHARLES CITY, IOWA.—Trumpet Major D. R. Doetzel, who was with the Canadian forces in the war and lost both legs at the battle of Vimy Ridge, has been appointed conductor of the orchestra and band of the high school at Cedar Rapids, Iowa. Major Doetzel was born in South Africa of Danish descent. He fought in the South African war and soon after moved to Canada. He was one of the first 20,000 from Canada to see service in France. Major Doetzel is an experienced band leader and it is his aim to make the high school band at Cedar Rapids one of the best in the State.

ALBANY, N. Y.—A new peace hymn, "Light of the World," was first sung by the choir of the Trinity Methodist Church March 29. The words were written by Frederick T. Cardoze of Albany, who has collaborated with Reginald De Koven and other composers in the preparation of many popular songs. The music is by Dr. J. Albert Jeffery, a member of the faculty of the New England Conservatory of Music, and former organist of All Saints' Cathedral of Albany. It is dedicated to Frederic P. Denison, organist of Trinity Church. Dr. Jeffery was at the organ at the first playing or his hymn Sunday evening.

WASHINGTON, D. C.—The Glee Club of the Naval Training Station of Hampton Roads, Va., gave the feature program at the community sing at the Central High School on March 30, under the direction of the naval song leader, Jerome Swineford. There were solos by Mr. Swineford, Mr. Sutter, Mr. Justice and Mr. Schott. The afternoon performances were opened with an organ recital by Sergeant C. E. McAfee of Camp Meigs. The community singing was conducted by Gilbert Wilson, song leader, from Quantico, Va., with Etta Schmidt at the piano. E. V. Bower played the accompaniments for the Naval Glee Club.

INDIANAPOLIS.—On March 23 at the Hollenbeck Hall a program of Russian music arranged by Ella Schroeder was given by Helena Sipe, Ruth Murphy, Dorothy Knight, Mrs. Reid Steele, Mrs. C. H. Kennedy, Mrs. Marie Dawson-Morrell, Mrs. Glenn Frierwood, Mrs. F. T. Edenharter, Mrs. S. K. Ruick and Mrs. S. L. Kiser. Alexander Ernestinoff directed the Musicale Chorale. For the first time this season the male chorus of the Athenaeum sang at the Sunday evening musicale on March 30. Besides the six numbers sung by the chorus under the direction of Alexander Ernestinoff, De Witt Talbert, baritone, was heard in a group of songs. Mrs. F. T. Edenharter acted as accompanist.



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Alda, Guilbert, and Hertz Forces Enrich San Francisco Music Week

Symphony Orchestra Ends Season Amid Demonstration for Hertz—Conductor Re-engaged for Next Season—Alda Repeats Former Success in Second Recital—Programs by Guilbert Attract Large Audiences—Local Orchestras Play

SAN FRANCISCO, CAL., March 31.—The eighth season of the San Francisco Symphony Orchestra closed on Sunday afternoon amid enthusiastic demonstrations from the crowded house. Mr. Hertz was given an ovation at the Friday concert which was repeated on Sunday. At the conclusion of the Beethoven Symphony No. 3, "Eroica," he was fairly submerged in the floral offerings which were showered upon him in appreciation of his splendid work during the past four seasons. His engagement by the board of directors for next year is giving unqualified satisfaction. With the splendid musicians who make up the personnel of the organization increased interest for next season is promised. Mr. Hertz, accompanied by Mrs. Hertz, will leave for New York in a few days where he will devote his time and energy to procuring the best scores possible to be had. He will purchase such standard works as have not yet been heard in the West as well as many novelties now available. The closing program of the season included the Beethoven "Eroica" Symphony, César Franck's "Le Chasseur Maudit" and the Berlioz Overture to "Benvenuto Cellini."

Mme. Frances Alda gave her second program at the Columbia Theater on Sunday afternoon under the local management of Frank W. Healy. Her success of last week was repeated before a large audience and her program numbering sixteen songs was extended to nearly double that number by the many recalls to which Mme. Alda happily responded. No singer has won greater appreciation in San Francisco, while Erin Ballard, her charming accompanist, shared in her success.

Mme. Yvette Guilbert gave two recitals last week, and, being a favorite visitor to our city, she was welcomed by large audiences upon both occasions. Her programs this year hold many novelties. On Tuesday evening she confined her characterizations to the "Chansons Rouges," giving a vivid portrayal of the works presented. On Saturday afternoon she presented the poems of Charles Baudelaire and Maurice Rollinat, while her last recital on Tuesday evening will be of a varied order.

Emily Gresser, violinist, and Maurice Eisner lend valuable assistance and are repeating their success of last year. Mme. Guilbert's recitals as well as her classes are under the local direction of Selby C. Oppenheimer.

An Institute of Music has been opened at Kohler & Chase Building, with Arthur Conradi as director. Associated

with Mr. Conradi are five of San Francisco's leading teachers, and it will be their aim to give the best of instruction at prices which will enable pupils to obtain a thorough musical education under conditions parallel to those of large Eastern cities.

Both the San Francisco Music Club

SING VERDI "REQUIEM" AT METROPOLITAN

Metropolitan Opera Company, Performance of Verdi "Requiem," Metropolitan Opera House, Evening, April 6. Soloists: Rosa Ponselle, Soprano; Margaret Matzenauer, Contralto; Charles Hackett, Tenor; José Mardones, Bass. Metropolitan Opera House Chorus and Orchestra. Conductor, Giulio Setti.

At intervals we have an opportunity to hear the Metropolitan Opera House's great choral body in a composition that displays its skill. Last week it was the theatrical "Requiem Mass" of Verdi; on Good Friday we are to hear the Rossini "Stabat Mater" and the motet "Gallia" of Gounod. Some day we may be privileged to hear the César Franck "Beatitudes," a work which, given on Good Friday, would have been appropriate this year, to say the least, if any year.

But the Metropolitan chorus knows the Verdi "Requiem," and time for rehearsals of music outside the regular repertoire is short. Mr. Setti again convinced us of his splendid ability as a conductor, achieving remarkably fine results with his singers. There was much to praise in his handling of the orchestral forces, too, in fact, so much that it might be advantageous for the management to list him as conductor of some of its regular operatic performances next year. He is a conductor of very wide experience. Who knows but that under his baton the tempi of such works as "La Forza del Destino" might be adjusted as they should be and the opera end well this side of midnight?

The soloists comprised a quartet of unusual merit. Miss Ponselle sang her music beautifully, revealing the rare quality which has made her a favorite in her initial Metropolitan season. Her obbligato in the *a cappella* "Requiem

and the Pacific Musical Society have presented splendid programs during the past week. At all the meetings the Colonial ballroom of the St. Francis is filled with members and friends, and the work of these two organizations is far reaching in its effect upon the musical conditions of the city.

At the Tivoli "twelve o'clock" concert on Sunday the No. 1 "Pomp and Circumstance" military march, by Elgar, was the especial attraction as played by Dr. de Mandil and his orchestra. Two Mendelssohn numbers appeared on the program. Featured numbers at the California theater's Sunday concerts were the "Rakoczy" March, by Liszt, and "Kol Nidrei," by Bruch. Now that the Symphony orchestra has closed its season, many of its members will join the forces of Herman Heller and Dr. de Mandil thereby enabling them to maintain a high standard at these largely attended concerts. E. M. B.

aeternam" was admirable, barring her high B Flat at the close, which nervousness prevented her singing *pianissimo*. Mme. Matzenauer, in her former rôle of contralto, sang with the artistic resource that she commands so conspicuously; her voice blended perfectly with Miss Ponselle's in the duet "Recordare, Jesu Pie," quite as one expected it would. For these two voices are very similar in timbre!

It was interesting to hear Mr. Hackett sing this work again. With the Columbia University Festival Chorus in Carnegie Hall, under the baton of Walter Henry Hall, the writer heard him sing it on Dec. 18, 1911, prior to his departure for Italy to enter the operatic arena. He was in magnificent voice last Sunday, and delivered his music with ringing tone, with vibrancy and warmth. The "Ingemisco," beloved of tenors, he sang gloriously. And what he did on this occasion was indicative of what he can accomplish in music other than the lyric type in which he has been heard here, such as "The Barber," "Mireille," "Rigoletto." He is a lyric tenor, to be sure, but he has breadth and dramatic feeling as well, which he will demonstrate when he sings *Cavaradossi* in "Tosca" this Saturday, and in other rôles next season. The noble voice of Mr. Mardones was again heard with great enjoyment, an organ that is one of the best in the opera house to-day. The Spanish bass brought his best to the performance, except for a moment in the trio with contralto and tenor.

There was a large audience and much enthusiasm. Were it possible to find time for rehearsing the chorus, it would be well worth while to devote a dozen Metropolitan Sunday evenings to oratorio performances. Mr. Hageman has raised the standard of the so-called Sunday "opera concerts." To have, in addition, Mr. Setti in an oratorio series annually would be splendid!

A. W. K.

Leginska and Dambois in Novel Program in Brooklyn

The Aeolian Company presented a demonstration at the Brooklyn Academy of Music on March 28, when Ethel Leginska, pianist, and Maurice Dambois, cellist, collaborated with the Duo-art piano in a sterling program. A reproduction of Harold Bauer's readings of the Paganini-Liszt Etude, No. 2, began the program. Mr. Dambois then played three lovely numbers with his inimitable artistry, a Handel adagio, a Chopin nocturne, and his own "Caprice Russe." A novel feature of the program was the Sonata for two pianos, Op. 53, by Mozart, played by Miss Leginska and the Duo-art Piano, the piano reproducing her recording of the other part. A number which had to be repeated in part. Mr. Dambois then gave two additional numbers, Saint-Saëns' "Le Cygne" and Popper's "Arlequin," the Duo-art Piano playing Mr. Dambois's accompaniments. Again, Miss Leginska gave the Moszkowski Waltz, Op. 34, No. 1, followed by her reproduction of it. The final number was Boellmann's "Variations Symphoniques," Op. 23, by Mr. Dambois and the instrument. L. T. Gruenberg accompanied Mr. Dambois in his first group, very creditably. A.T.S.

Fred Patton Scores at St. John

By long distance telephone Walter Anderson booked an engagement last week for Fred Patton which necessitated leaving town on Wednesday morning on a few hours' notice to sing at St. John, New Brunswick, a trip of 1500 miles. Notwithstanding the short notice and arduous journey, Mr. Patton did well, so well, in fact, as to secure a return engagement for next season. Mr. Patton has also been re-engaged at the Fifth Avenue Presbyterian Church for another year at a substantial increase in salary.

CROWDED SEASON FOLLOWS MORGANA'S NEW YORK DEBUT



© Mishkin

Nina Morgana, Gifted Young Soprano

Nina Morgana has had unusual success in her concert appearances this season, following her fine New York recital début at Aeolian Hall in the Fall. A number of her appearances have been made jointly with Enrico Caruso and many of them with Giovanni Martinelli. She recently sang with Mr. Martinelli in Scranton and Kalamazoo, winning immediate favor in both places. Her spring concerts with Mr. Caruso include Buffalo, N. Y., April 7; Nashville, Tenn., April 29; Kansas City, Mo., May 5; St. Paul, Minn., May 8; Chicago, May 11; Milwaukee, Wis., May 13; Canton, Ohio, May 16, and the Newark (N. J.) Festival May 19.



Mrs. Fannie W. Rider

Mrs. Fannie W. Rider, mother of Corinne Rider, the distinguished American soprano, professionally known as Mme. Rider-Kelsey, died on March 21, after a brief illness at the home of another daughter, Mrs. H. H. Wilcox of Rockford, Ill. Mrs. Rider was well known in New York, having for a period of fourteen years spent much of her time here with her daughter. She was the mother of seven children, the youngest of whom is Mme. Rider-Kelsey. Mrs. Rider was born at Gates, N. Y. In her youth she was active as a choir singer and always an ardent promoter of musical interest in her community. To her musical gifts and to the early training which she gave her children may be traced the great talent of Mme. Rider-Kelsey.

Dr. Charles D. Campbell

BLOOMINGTON, IND., March 29.—Dr. Charles D. Campbell, head of the music department of Indiana University, died at his home on March 28 of pneumonia. He received his doctor's degree in music in Strassburg, Germany, returning to the university, from which he was graduated in 1898, to take charge of the music department. Prof. Campbell won recognition through the State for his composition of all the music used in the pageant on the campus three years ago, commemorating the State's one hundredth anniversary. P. S.

Albert Van Raalte

BOSTON, April 5.—Albert Van Raalte of 261 Beacon Street died this week at the Eliot Hospital as the result of injuries received in an automobile accident. He was in the insurance business, but was better known as a musician, having been at one time violinist with the Boston Symphony Orchestra. He was born in England, sixty years ago, and came to this country when a child. He studied violin with the late Julius Eichberg, and became a member of the Symphony Orchestra. C. R.

NOTES OF THE CHICAGO STUDIOS

Chicago, April 5, 1919.

A COSTUME recital by "The Dixie Girls," Fanny May Baldrige and Evelynne Murphey of the Lyceum Arts Conservatory, was given Tuesday evening, April 1, in the recital hall of the conservatory.

Cooper Lawley, tenor, artist-pupil of Lelia A. Breed, has been engaged as soloist for the Fullerton Avenue Presbyterian Church.

Gavin Williamson, also of the Breed Studios, is now in charge of the organ at the Kenwood Church.

The pupils of Henry Purmort Eames gave a program of concerted music Friday evening in the recital room of the Cosmopolitan School.

Ruth Brashears, soprano, pupil of Frederica Gerhardt-Downing, was heard in a program of French and English songs Thursday afternoon.

A program of chamber music by pupils of Adolf Weidig's ensemble class in the American Conservatory was given Saturday afternoon.

The program given Saturday morning at the Ziegfeld Theater was presented by the children's department of the Chi-

cago Musical College. The following youngsters took part: Nettie Libman, Sydney Sacerdote, Harriet Garner, Gertrude Towbin, Amy Levin, Evelyn Volkhardt, Frances Spatz, Isidore Plotkin, Leonard Shure, Jeannette Heller, Esther Cooperman, Mary Evans and Vivian Glenn.

Margaret Hayes, student in the vocal department, gave a recital last Monday at Iowa City, Iowa.

Miriam Lewis, in the department of expression, gave a recital at Marquette Hall, La Grange, Ill., on Tuesday of this week.

Harold B. Maryott of the faculty of the Chicago Musical College gave the first of a series of lectures on "Musical Pedagogy" Saturday morning in the Ziegfeld Theater. Mr. Maryott spoke on "Personal and Educational Requisites of a Music Teacher."

Andreas Pavley, director of the Chicago Musical College School of Ballet, having just completed a successful season with the Chicago Opera Association, has begun a short tour.

A joint program was given before the Oak Park Club on March 25 by Irene Dunn, May Pfeiffer, Gilbert Ross and Barton Bachmann, all students of the Chicago Musical College. M. A. McL.

GERMANS TURN TO MUSIC FOR SOLACE, DECLARES SINGER

Revolutionary Upheaval Intensifies Berliners' Craving for Musical Diversion, Declares Sidney Biden—Concert Goes on While Spartacides Battle with Government Troops—Opera Nightly Stormed by Throngs—Strauss Still Director—Opera Pays Dividends for First Time in Years—Transportation Facilities Paralyzed

HALF starved but musical to the last, such are the erstwhile subjects of the Kaiser, according to Sidney Biden, a concert-singer of great prominence in Europe, who returned from Germany on the *Frederick VIII* Monday morning.

"The reason I look well-fed myself," Mr. Biden explained to a representative of *MUSICAL AMERICA*, "is that I had four weeks in Copenhagen on the way home. Bottled up in Hunland by the authorities, I had plenty of opportunity to make observations, and I am free to say that it is absolutely true that hundreds of Germans daily are dying of malnutrition, and that unless some preventive step is taken immediately, the country will soon fall into a state of complete anarchy. Yet, through it all, amusement activities continue."

"Do you mean that musical doings are unabated?" Mr. Biden was asked.

"I should say they do! The concerts of the Sing Academy, under Professor Schumann, are sold out at every performance. This is also true of the Philharmonic Choral Society under Prof. Siegfried Ochs, the Symphony Concerts under Richard Strauss of the Opera House, formerly known as the Royal Symphony Concerts. And as for the performances in the Berlin erstwhile grand opera, to-day called 'the Opera House, Unter den Linden'—they are sold out nightly. And oddly enough, the Charlottenburg Opera House Stock Company has been enabled to pay dividends for the first time in years."

"What about conditions outside of Berlin?"

"Things are different there, for the simple reason that traveling facilities are so paralyzed to-day throughout Germany that an artist can never afford to guarantee keeping his appointments on time. Traveling any distance is quite out of the question. And the Berlin artist cannot undertake to accept an engagement to sing in Munich or Frankfurt-on-Main or Stuttgart, as in all probability he would be stuck *en route* and would never reach his destination."

"Do these unfavorable conditions work the other way around, too, that is, in case of out-of-town artists engaged for Berlin appearances?"

"Yes, they do. I was engaged to sing in the Ninth Symphony with the Philharmonic in Berlin, under Oscar Fried's leadership, but on the day of the performance Mr. Fried was held up on the railroad so that Dr. Stiedry, of the Opera House, had to be substituted for him."

Mr. Biden smiled in speaking of the revolution.

"Oh, yes, we had a revolution, all right; so much so, in fact, as to become quite callous to it. The revolution brought murder, bloodshed and looting, and on the other hand an intense craving for amusements, pre-eminently for that of a musical nature. Shortly before my departure from Berlin I was

Moline Forces Combine to Give "Mikado"



Members of the Helping Hand Ladies' Chorus, the Harmony Male Chorus and the Tri-City Symphony Orchestra in a Performance of "Mikado" Directed by Mary Lindsey Oliver

MOLINE, ILL., April 3.—Conducted by Mary Lindsey Oliver, one of the active musicians of the Middle West, the Helping Hand Ladies' Chorus and the Harmony Male Chorus of this city, with the aid of the members of the Tri-City

Symphony Orchestra, combined to give a performance of Gilbert and Sullivan's "Mikado," which met with unusual success. The cast was composed of L. A. Sclinger, Phil Lion, Paul Derkson, Harry Ramsdell, H. A. Ek, Bernice

Hixon, Mrs. Elmer Wilson, Rachel Coda and June Engdale. The organization will again combine shortly in a concert at the Black Hawk in Davenport, when Aurelio Giorni, the pianist, will be the soloist.

engaged to sing at the Sacred Concert in the Dom (Cathedral) with Walter Fischer, the organist. Unfortunately, however, I was not able to arrive at the appointed time, as the revolution just at that particular moment flared up again. When we reached the Brandenburger Thor, the Spartacides had just engaged in another intense conflict with the Government troops. So to the accompaniment of flying bullets we broke all records in reaching points of safety."

"Is there discrimination shown between German artists and others, Americans, for instance, in their engagements?"

"Scarcely; certainly not in my case. As far as engagements were concerned, I might have remained in Berlin forever. In fact I earned more, in present-day currency, of course, than ever before, which is not so satisfying as it sounds, since under present conditions it costs at least three times as much to live in Berlin as it formerly did."

"Does the present revolution appear to be purely a political phenomenon?"

"No, it does not. It is the consensus of opinion to-day among the enlightened slaves of Germany that the present revolution with all its horrors is the direct result of hunger. Hunger has the effect of undermining the human nervous system, so that a typical state of hysteria of the masses has been created which simply must find an outlet some way or other."

"By the way," Mr. Biden was asked, "what is this report I hear on the death of Franz von Vecsey, the violinist?"

"There is not a word of truth in it! Last winter he gave eight concerts in the Philharmonic of Berlin, all of which drew capacity audiences. He was giving a concert in Copenhagen when I arrived there about three weeks ago."

"Is there no discrimination at all shown against the music of the countries which were at war with Germany?"

"No, not in a single instance. If you go to the opera you may hear Verdi one night, Puccini the next, Meyerbeer another, and in concerts Debussy, Ravel and so on."

"And who is running the erstwhile Court Opera House?"

"Richard Strauss and George Droscher, the stage manager."

"So there was no truth in this report that the management of the Opera had been offered to the tenor, Herman Jadlowker?"

"None whatever."

"And how about the musical outlook for Germany?"

"That question I can only answer by saying that while Germany may be conquered in every other sphere, it will ever remain unconquered musically."

O. P. J.

WRITER OF "EILI, EILI" LONG UNRECOGNIZED

Jacob Kopel Sandler for Twenty Years Ignorant of Success of His Work, Now Wins Recognition

Writing in a recent issue of the *American Jewish News*, "Meyer Beer" tells of the composer of "Eili, Eili."

"When Rosa Raisa's accompanist begins the first strains of 'Eili, Eili' and tumultuous applause breaks out from the audience," he asks, "is there anyone among that audience who stops to think who wrote 'Eili, Eili'? We all take it that 'Eili, Eili' is either a folk song, a synagogal chant or a combination of both, so much has the song endeared itself to the hearts of the people. But in so thinking we have created one of the pathetic tragedies in music. For 'Eili, Eili' is not a product of folk-inspiration. It was written by a man who for almost twenty years has remained in ignorance of the

tremendous vogue of his song, Jacob Kopel Sandler, a former music director in the Yiddish theaters."

In March of 1896, the management of the Windsor Theater produced an unsuccessful play for which Sandler supplied the musical numbers. The Passover holidays were at hand, and it was imperative that a new piece should be staged. The play was to follow these lines: "A Jewish girl was to be crucified for her faith. And to hang on a cross and sing a pathetic prayer . . . would open the tear-ducts of the audience." All through the night, Sandler "struggled to find a theme and he was about to give up in disgust when in turning over the pages of the Bible, his eye fell upon the words, 'Eili, Eili, lomo asavtoni'—the first lines of the second verse of the twenty-second Psalm. It seemed to Sandler that these words were ideal for the purpose."

For the earlier play, he had written a song whose melody would adapt itself readily to the words of the Psalm. It was accordingly used, and Jacob Kopel Sandler is in consequence entitled to recognition as the composer of this song, of whose success various accidents kept him in ignorance until his daughter one day heard Sophie Braslau sing it at a Metropolitan concert.

"The original 'Eili, Eili' differs from its arrangements in melody and rhythm and in the text. In singing even the best of the arrangements one must be struck by the incongruity of some of the phrases—it would seem as if the singer was always grappling with mistakes and faulty rhythmic construction. The original is very fluent and grateful to sing. Even the purely declamatory parts are not strained, as they are in the arrangements."

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